

THE AMERICAN ORGANIST

APRIL 1961

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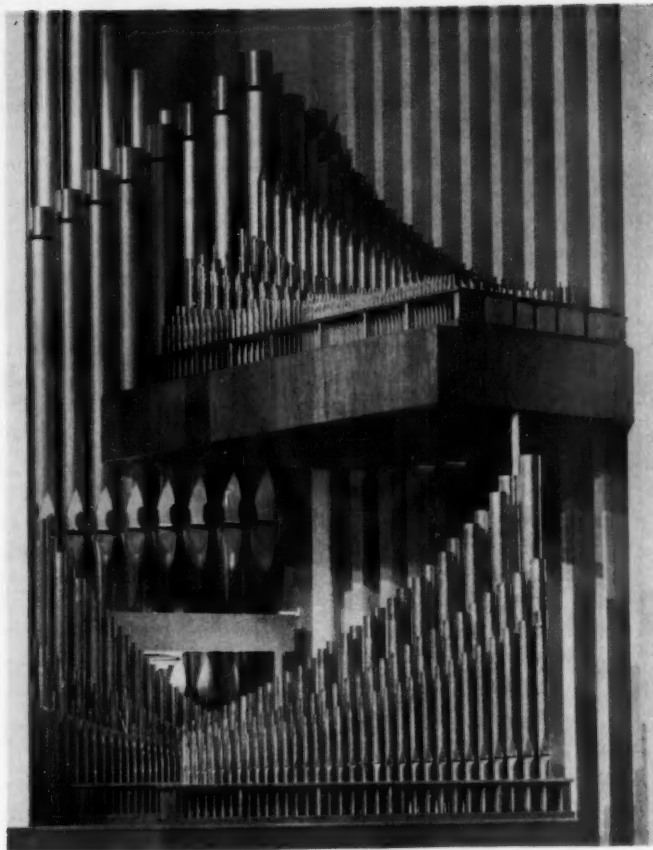
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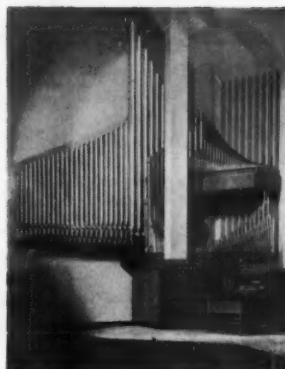
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You, the Reader

NEW YORK RECITAL

TAO:

In plain, if not profane, English, the New York recital of Pierre Cochereau in St. Thomas Church, January 16, this year, needs baking to a turn over good hot coals. Lack of proper preparation was in evidence all over the half acre lot and hardly any of the resulting sounds could be blamed on a half-buried instrument.

Both the program and the playing left this listener wondering if M. Cochereau thought it mattered too much what was done. Most of those present in a New York audience at an official AGO recital do have reasonably good ears, and most of what we heard ranged from the dull to the incredible.

The man hardly is thinking of Notre Dame when he uses 32-foot pedal in overabundance, perhaps the most unlikely such time being in a scherzo. I don't believe he is thinking, period, when he rumbles around the barn with chords down in the muddy 16-foot area. Then in the improvisation, finding himself in the same mud during the opening funeral movement, he stayed there for a coon's age 'til our ears were caulked. He played Gigout like a student reading through it fairly well for the first time. A reasonable tempo might have put a flicker of life into the corpse.

The program was not balanced, and half the pieces chosen were only mildly interesting at best and, as played that evening, left us sleeping fitfully under a pall. This pseudo esoteric business of 16-foot and 32-foot pedal tonally disconnected from the rest of the music is for the pigeons. How sublimely inconsistent to think it acceptable to push a piston or a crescendo pedal and yet destructive to art in using a coupler!

The improvisation rumbled and plodded at the beginning and simply turned slowly in a circle, never leaving the spot where it began. There wasn't much until the last movement. And, it was *fugal*, not a fugue. This bothers not, except that honesty is served when you call the music a fugue only when it is such.

This section showed about the only musical life of the evening until that momentous point where a clash between the big gallery trumpets and the main organ sounded like a truck had crashed through plate glass. It was ugly, it had no point in relation to the where-we-were or where-we're-going and it must have hypnotized him for he sat on it as though he had hold of a very heavy voltage line. At this point we were too far removed from the funeral cortege of the beginning to make returning to it a reasonable thing. It was rather like having your car out of one mudbank only long enough to skid into another.

Finally, I think one more thing should be noted which was painfully obvious to those there who had ears, for it needs to be known by those who were blessed that evening with geographical distance.

The total result of that recital would not have passed muster in a truly professional music school in this country as befitting one expecting to graduate! It hits me that it is past time for North Americans to turn out as much for North American players as they do for Imported Brethren, regardless of what the latter choose to hand us.

Just enough of such dull, even bad, playing very well can kill once again in history any interest in organ recitals on the part of American audiences. Cochereau may pass muster by the Seine, but a consistently serious artist just won't pull the leg of so many people here on so many counts.

William Temple
New York, N.Y.

BUREAU ORGAN

TAO:

I happen to take your excellent magazine and noticed in the September 1960 issue, on page 21, a cabinet organ under which was the caption: "What Is This?"



Shown above is the complete bureau organ, with enclosed bookshelves above.

Well, a friend of mine might well have something similar, and for your purpose I enclose snaps of this cabinet organ which he is selling. It is quite unique:

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I suggest it is a collector's piece! I also enclose a notice of my last organ recitals given at Ticehurst Parish Church, which has a Walker two manual organ—a very nice instrument which unfortunately needs a new action as the present one has been in use for over 100 years. This will cost approximately £2500 (tracker action required). Any offers from your readers?

Please continue with your good work which I so much enjoy.

Walter Spinney
Oak Cottage
Birchetts Green
Wallcrouch, Wadhurst
Sussex, England

■ TAO thanks British reader Spinney for sending the photos shown above, and for his interest in our work. Editor

TRADE SCHOOL INQUIRY

TAO:

As a loyal subscriber I turn to you for help. For many years now I have been interested in the organ both musically and mechanically. I have looked often in your magazine, but have found no information as to a school to attend to learn the trade of organ building. If there is such a school, and you know

THE AMERICAN ORGANIST

of one, please inform me as it would mean a great deal.

I am a student in high school who will graduate in June of this year. I have hoped that I would find something I liked and I think that the answer is organ building. The school does not have to be too close to my home but I could not travel across the country to attend it. Thank you for any time you spend in helping me. And, let me congratulate you in having one of the best magazines of its kind in the world. Thank you again.

Robert P. Evans
868 Hope Street
Bristol, R. I.

■ TAO regrets that it knows of no such school in this country. We regret even more having to make this statement, for we are well aware that the organ building field could benefit from such enterprise.

We wish him the best of luck in locating something good in the line he has chosen, have published his full address for any builder interested in contacting Mr. Evans. Editor

OLD ISSUES

TAO:

Some time ago I mentioned to you the

many old issues I have of TAO. These are in excellent condition and date back to about 1930. The file is almost complete although there may be one or two issues missing from some calendar years.

As you can appreciate, I simply cannot lug these around with me any longer and although I am interested in the micro-film process my acquisition of such will have to wait for awhile longer. In the meantime would you or any subscriber to TAO be interested in these?

I would be glad to hand them over free of charge if I thought they were going to be preserved. The wealth of information and beautiful reproduction of some outstanding plates makes this collection valuable from many viewpoints. I think I would ask for postage if they were to be mailed.

The Rev. Bruce M. Williams
Assistant Minister
Cathedral Church of St. John the Divine
Cathedral Heights
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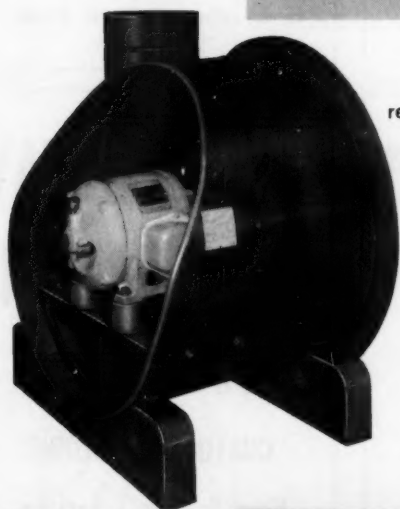
■ TAO hopes those who advertise in our pages for back issues will note the above information, can take advantage of it. We suggest a letter directly to reader Williams, with speed, might secure a real bargain of

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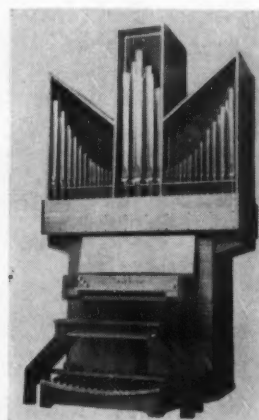
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E. M. SKINNER

TAO:

The recent passing of Ernest M. Skinner calls forth some long-dormant memories—how when I was sitting out the war years (C3—A2—C3) in Williamsburg, Virginia, he would come to dinner at my house bearing (1) a pocket notebook full of anecdotes, (2) a sackful of recordings of his more successful installations. Some of these were of resounding interest. What an ever-bubbling spring of enthusiasm he was!

He was at that time finishing a typical EM rebuild of the organ at Bruton Parish Church, and I ought to be able (but am not) to give a coherent account of the legal ramifications that lay back of this operation. How many times has the Bruton organ been made over? Here is matter for research, not overlooking the peculiar circumstances of EM's appearance in the parade.

At any rate, as I passed the Methodist Church one morning I distinctly heard the Cuckoo and the Nightingale, and peeking inside, discovered a young soldier on the bench, whose name was

Edgar Hilliar.

The upshot was, of course, that he gave us a recital one Sunday afternoon at Bruton, on the EM, and I cast myself in the role of Cerberus at the door. Along about EH's third piece a commotion started as a latecomer tried to effect an entry. The harder he (she, it) gripped the doorknob, the harder did I do likewise on the inside. The harder the door shook the harder I leaned against it. The music finally concluded, I opened the door to admit, with a bland smile—the churchwarden. No wonder I only lasted a year!

I hope Mr. Hilliar sees this. I wish EM could. He was a supreme artist, a great human being; to have seen the world hustle so past his threshold is a chastening experience. I am deeply glad to have had occasion to know him a little.

Allan Sly
Squantum, Mass.

ITEM

TAO:

After reading through a small magazine called *The Episcopalean*, I found a humorous item I thought you would enjoy.

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(Continued on page 37)

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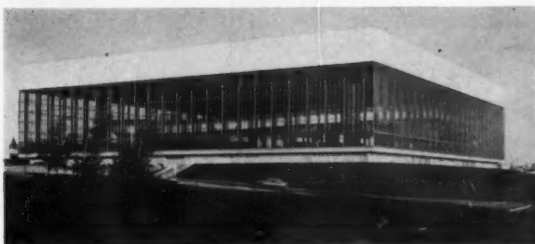
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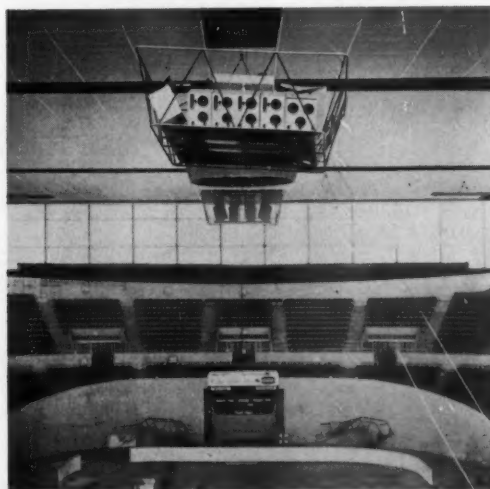
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St. Peter's, Drogheda

A Snetzler in Ireland

T. B. GRAY

TAO is grateful to Mr. Gray, treasurer of the Organ Appeal Fund of St. Peter's Church, who will be most grateful to any readers who are moved to contribute to a worthy cause.

The history of the foundation of St. Peter's, Drogheda, is lost in obscurity. There may have been a Celtic Church there in early times, but the Church's dedication to St. Peter suggests that it was an Anglo-Norman foundation, as Celtic churches were not usually dedicated to Biblical Saints.

There is no reference to a clergyman of this church in early authorities, before 1206. The Prior and Convent of

Llanthony in Wales were the Rectors up to the dissolution of the monasteries. The church was originally a very large building, as there were six chapels in it: St. Anne's (the principal one), St. Martin's, St. Patrick's, St. Peter's, St. John the Baptist's, and St. George's.

The church was used as a Pro-Cathedral for Armagh Diocese for several centuries, the Primate living either in Termonfeckin, Dromiskin or Drogheda, and very seldom visiting the northern part of the diocese because of the unsettled state of the country. Synods of the diocese, many consecrations and ordinations were held in this church.

In 1744 Isaac Butler visited the church, and in his journal says: "The Church has been a most noble fabric, the cross isles and the three chancels (*sic*) with the large West isle and ten great arches and the central steeple are visible monuments of its ancient grandeur. Two of the chancels at present serve for a parochial Church."

A painting in Beaulieu House, Drogheda (c. 1710), shows the Church in ruins. The church still being in a ruined condition in 1747, it was resolved to rebuild it, and a list of subscriptions for this purpose was given to the Register, the total amounting to £2,712 8s. Od. £300 was also assessed on the parish for the purpose. The church was finished in 1752 and consecrated on September 22, 1752. It was built in a Renaissance style, and Italian workmen were employed for its decoration. A movable pulpit was provided in 1757.

The Corporation (then wholly Protestant) gave £300 in 1777 for an organ. One was built by John Snetzler in the same year. This organ was renovated and brought up to date (with electric action) in 1934 as a memorial to those who laid down their lives in the Great War—1914-1918.

In 1789 the Corporation also gave £100 for a peal of bells. An interesting historic fact is that in 1787 the Great Bell was ordered to be rung at six in the morning and at nine at night, except Sundays.

The massive Communion Plate was given in 1667 by Sir Henry Tichborne, who died that year leaving £100 in his will for the repair of the church. An Alms Dish was given by Nehemiah Dormellan in 1709.

Another source furnished TAO with the following about the Snetzler organ in this church.

In this organ you will find an instrument that can be fairly described as a rarity and a great treasure. It is one of two organs still existing in Ireland (it is thought there were originally three) which were built by John Snetzler. For the benefit of the uninitiated it should be explained that Snetzler was a Bavarian who settled in London in the 18th century and who became established as perhaps the most brilliant exponent of the organ builder's art in his day. Some experts maintain his work, in its own particular kind, has never been equalled.

The 1934 renovation referred to above was accomplished with care, and no "improvements" on the Master's work were permitted.

From the English organbuilding firm of Henry Willis & Sons Ltd. came the following data about this organ:

We have no knowledge of the organ before it was rebuilt by Messrs. Peter Conacher in 1934. The original Snetzler keyboard of three manuals has been preserved by the Church, is permanently on view in the church porch. The organ case (see photo) is Snetzler, except the pipes of the center tower which were installed, as lower notes of the added Open Diapason on the Great, during the 1934 rebuild.

With the exception of some of the pipework, the organ was, in the main, new at the rebuild. The Snetzler organ was not, by the size of the case, large, and presumably conformed to usual Snetzler specifications. The lower pipes of the added Pedal Bourdon are sited on the outside, half-way up, on either side of the organ casework. The Snetz-

ler pipes are still incorporated, with of course, added pipes, either bass or treble end of respective ranks, as required, to complete the existing compasses, which are:

Pedal: Open Diapason 16 ft.
Great: Double Diapason 16 ft. (in reality a Bourdon)
Stopped Diapason 8 ft. (metal treble)
Principal 4 ft.
Flute 4 ft.
Fifteenth 2 ft.
Swell: Stopped Diapason 8 ft. (metal trebles)
Open Diapason 8 ft.

The stopped metal pipes are "chimney" type, ear "tuned." An unusual feature, for Snetzler, is that the Great Flute 4 ft. is of "open" pipes. Snetzler pipework is voiced in his style, and, except for tonal regulations, were not altered by us. During the overhaul in 1949 we carried out some revoicing within limits of pipework which had been added in 1934, to simulate the Snetzler tonal scheme. Unfortunately, church finances did not permit our recommendations to make alterations such as incorporating a Swell Mixture, etc., to enable us to carry out a more typical Snetzler stoplist.

In the list below, being that of the 1934 rebuild, the only work by Willis was in reality tonal within existing "added" pipework, and normal cleaning and overhauling.



Original, Snetzler, 1770
Rebuilt, Peter Conacher, 1934
GREAT

Double Diapason, 16 ft.*
Open Diapason, No. 1, 8 ft.
Open Diapason, No. 2, 8 ft.*
Stopped Diapason, 8 ft.*
Dulciana, 8 ft.
(Stopped Diapason and Dulciana have common bass)
Principal, 4 ft.*
Flute, 4 ft.*
Fifteenth, 2 ft.*

SWELL

Open Diapason, 8 ft.*
Stopped Diapason, 8 ft.*
Viole de Orchestre, 8 ft.
(Stopped Diapason and V. de O. have common bass)
Viole Celestes, 8 ft. (TC)

Principal, 4 ft.
Tremulant

PEDAL

Open Diapason, 16 ft.* (wood)
Bourdon, 16 ft.
Octave, 8 ft. (ext., Open Diapason)
Octave Flute, 8 ft. (ext., Bourdon)

*—Snetzler pipework

Couplers 7:

Gt.: S-16-8-4.

Sw.: S-16-8-4.

Pd.: G-8, S-8.

The following message was written TAO by Mr. Gray, whose mailing address is "Ardpatrick," Queensborough, Drogheda, County Louth, Ireland.

The very fine organ in St. Peter's Church, Drogheda, County Louth, Eire, was built by John Snetzler in 1770 at a cost of about £300. In 1934 it was rebuilt and enlarged but the original case is preserved. An interesting exhibit is the original keyboard, now on view in the church porch, showing the reverse colours of the keys in organs today. This renovation cost £1000 and was carried out as a memorial to parishioners who had died in the 1914 War.

Now we have completed a further renovation at a cost of about £500. As our parish has only fifty families we have reluctantly to appeal to friends outside the District.

A short history of St. Peter's might be of interest to your readers. It is situated on the banks of the famous river Boyne and is one of the historic churches in Ireland. Its foundation goes back to Norman times or perhaps earlier.

It was several centuries ago the Pro-Cathedral of Armagh (Primate City of Ireland), and many bishops were consecrated in St. Peter's. Synods were held there until 1559. In 1649 Cromwell sacked the town of Drogheda and burned down St. Peter's. Many citizens had taken refuge in the church and were burned to death.

In 1752 the new church (our present one) was rebuilt at a cost of around £3000 (present-day replacement would be near £50,000). We still have the very beautiful silver Communion Service presented in 1667 by Sir Henry Tichborne. If any friends in the U. S. A. would like to help our appeal, donations may be sent to me, and will be gratefully appreciated and acknowledged.

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ACOUSTICS

From a musical standpoint, the organ and church building are one; the organ depends upon favourable acoustics for its ultimate success, and poor acoustics will deprive the finest organ of its grandeur. Reverberation is an acoustical property essential to sustaining warmth, colour, and the distinction of the various voices and of the tonal ensemble of the organ. Since the great musical literature of the church was conceived, composed and established in a reverberant acoustical environment, elementary musical taste requires that this great literature be heard under comparable acoustical conditions.

Favourable acoustics for the organ, choir, and speaker demand balanced acoustical design. Experience has proved that "dry" acoustics are as harmful for speech as for music, making necessary the use of speech reinforcement systems in small churches which, otherwise, would not need them.

In larger churches, the use of carefully designed speech reinforcement equipment will improve intelligibility and retain the natural quality of speech, while permitting more favourable musical acoustics.

Overly long periods of reverberation are detrimental to musical clarity as well as to speech, but musical clarity can be greatly aided by the natural articulation of skilfully voiced pipes.

Good proportioning of the building and the correct use of exposed interior materials will give excellent results in the majority of churches being built today. Coordination between organ builder and architect in the planning stage is the only way to solve the problems of acoustics and organ placement. Our competent consulting staff is always available for study of these problems and your inquiries are invited, without obligation.

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Open Letter from the Editor

This journal does not make a habit of taking up cudgels in defense of anybody or anything in particular until the realization is apparent that a disservice to causes we espouse has become known fact. While the information below is admittedly incomplete, we believe there is enough to warrant our remarks. We hope our thoughts will be considered and accepted—will be acted upon—in the unselfish spirit in which they are given.

For quite some years it has been recognized by musicians and music lovers that St. Paul's Chapel, at Columbia University, New York, is one of the few places where great music by the masters of many periods can be heard in authoritative, brilliant performance.

The man most directly responsible for this is Searle Wright, organist and director of chapel music, who has no peer when it comes to the presentation of choral and instrumental masterpieces. He is a musician whose intelligence, whose warm and sophisticated personality is clearly evidenced, both in his own writings, and in his re-creation of music by others.

His task is the greater when it is realized that concerts under his direction are performed largely by amateurs: choristers who are Columbia University students, instrumentalists who are students of area music schools.

Most people who attend performances in St. Paul's Chapel are there because they know they will hear great music interpreted and conducted with rare intuition and musicianship, performed by musical forces intensely devoted to their endeavors.

This brings us to a highly regrettable situation. For a long time it has been recognized that the organ in this chapel, while excellent in design and resources at the time of its installation, has now reached the point at which it can scarcely be considered an adequate instrument. Even at the time of its installation, certain elements, such as a large reed chorus, normally found in an organ of comparable size, were lacking.

For some years the console mechanism has been growing increasingly unreliable. Mechanicals within the organ need repair; the tonal resources and much of the voicing might well be expanded and updated. There are few more resourceful organist-musicians than Mr. Wright, and it is a constant marvel, even to his closest friends, that he has been able to produce, from this instrument, the exciting sounds, the brilliant solo and accompanimental performances, and much else—in spite of rather than because of, this instrument.

In December of 1960 tragedy struck this organ. A door on the chapel roof, blown open during high winds accompanying a snow storm of near-blizzard proportions, dumped an appalling amount of snow and water directly into the instrument. The result is that but eight ranks out of twenty of the Great division still work; the Brustwerk and Pedal divisions were virtually ruined, and much else in the organ is now quite unusable.

In the November, 1960, issue of this magazine, Dr. Seth Bingham's article, "The Complete Organist," included the statement that "While the history and analysis courses deal with sacred as well as secular music, Columbia has never stressed the former except through Searle Wright's splendid presentations of a wide range of liturgical masterpieces, old and new, thereby filling an important educational function as is right and proper in a great university."

It is possible that this could be in part the reason this university's officials have not provided the necessary funds with which the chapel organ may not only be fully repaired, but, far more importantly, be brought up to date and made more adequate in respect to its tonal resources.

Although we understand that repairs are to be made, thus far, the university has taken no steps to improve or revise its instrument, which might well become one of the most

outstanding organs in this country. Such refusal is indeed difficult to understand. Columbia University is one of the great academic institutions of the world. Its fine arts departments are superior. Yet music—the queen of the arts—is not accorded what most people feel her just due.

Whether or not the university places a major emphasis on its teaching and dissemination of sacred music, its officials surely cannot escape the recognition that its chapel music is on a par with (and often far exceeds) professional performance heard in concert halls anywhere.

Other institutions of higher learning—Harvard, Yale, Princeton—are today joined by dozens of colleges and universities from coast to coast in the recognition of this kind of music through the provision of great organs. These are instruments reflecting reliability, completeness, "up-to-dateness"—organs with which it is easily possible to present with musical integrity and stylistic fitness the solo and ensemble literature of all periods—organs of design and concept capable of the numerous types of accompanimental playing required in worship service and concert structures.

Even closer to home, Union Theological Seminary has just dedicated a new organ to the memory of its late beloved director, Hugh Porter. The Riverside Church has two renowned instruments. Less than a year ago The Interchurch Center Chapel dedicated its new organ. The Cathedral Church of St. John the Divine rebuilt and enlarged its organ only a few years ago, and Corpus Christi Church installed a fine new instrument not so long ago. The Columbia University area, with one exception, now abounds in fine organs.

We are fully aware of the pressures, economic and otherwise, with which academic institutions are today burdened and challenged. We are also aware that these houses of learning must recognize the competition of their particular world, and what this implies. We are further aware, in fact we are convinced, that Columbia University takes pride in the achievements in every area of its endeavors. We shall hope most fervently that officials concerned with an artistically pressing problem within its borders will speedily take steps to rectify a shockingly poor situation within the frame of its chapel music.

St. Paul's Chapel is used for worship services as well as for recitals and concerts. Its noon organ recitals were an established feature on the New York music scene. Until such time as the instrument in this chapel is again put into working order, these recitals have had to be cancelled. Until such time as this organ is updated and revised, chapel music of many types will suffer immeasurably.

Surely some way can be found by which this project can be accomplished, that this university may again point to its chapel music, and its director of music, with pride, knowing it has provided its house of worship, and its dedicated musicians, the glorious opportunity, through an unexcelled King of Instruments, of offering spiritual uplift, training and experience to countless music lovers and students.

We urge Columbia University to consider this situation with greatest care. There is no more telling manner of evoking peace of mind and soul, of uplifting the spirit, than great organ music superbly performed. May those responsible recognize what we sincerely believe to be a clearly defined duty and responsibility to culture in our time.

The Editor

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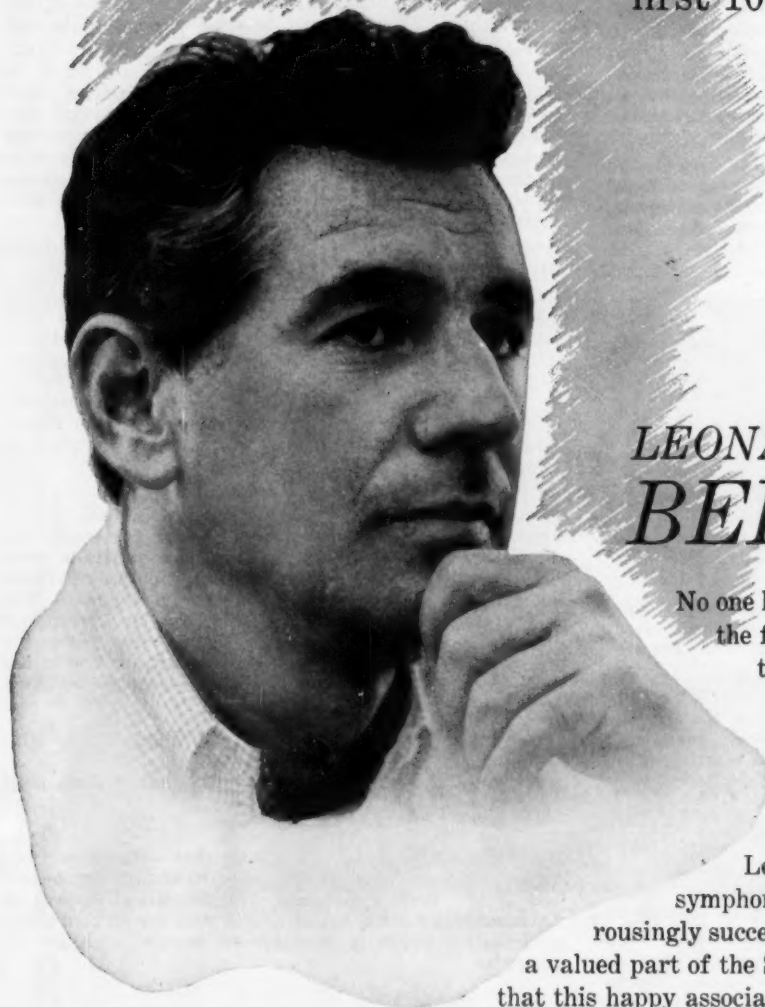
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What Goes On Here?

Part 4

At the close of last month's instalment, architect Dunn was speaking; he continues below.

MR. DUNN: And you know, I went to their old church before they sold it, and during the musical part of the performance I timed the tic (I didn't hear a thing!). We could solve the problem in this building that is about to be put up—it's not out to bids! Bob Newman hasn't checked the final acoustics, but it's going to be a failure because nobody wants to perform in the choir unless they can be seen.

Now, there are many advantages to this placement. If you want to have trumpets and drums and fifes on Christmas, you don't have to see them, but you surely can hear them. I mean it's not distraction to the service.

If you're a man who has become so special, like myself, if you can't read music, an organ and a choir back of you gives an awful lot of courage. I think here there are so many advantages. We have placed them [choirs] successfully in transepts, but I'm getting off the question because I do not know whether or not we have to have new music for new building.

I suspect the proper placement, proper acoustics, even in these smaller volumes we are building—you know, cubage-wise—music should work for almost everything we have. But for heaven's sake, if any of you are involved in building a church, abandon prejudices and get a good acoustical consultant right at the start before the forms are set.

MODERATOR: Perhaps it would be inadvisable, Mr. Dunn, but you might ask that organist if she has even the foggiest conception of the purpose of music in worship.

MR. DUNN: Well, Mr. Berry, I'll tell you. This organist came from a church we built many years ago and you people [Aeolian-Skinner] did the organ for it: St. Mark's in South St. Louis, which was almost one of the contemporary churches. It made our office fairly famous. We didn't get another church job in thirty years! We built warehouses, truck terminals, skating rinks, office buildings, and churches everywhere else in the country.

This organist said that she had trouble getting a choir at St. Mark's because they weren't seen—they were merely heard. And that for me is marvelous. And they did use trumpets and drums at Christmas.

MR. WRIGHT: But there again, speaking of the organist who gummed it up, I mean, this is a rather unreasonable thing after all. We all realize that music is fundamentally heard and like children, you know, the seeing is incidental. Or is it the other way around? I'm a bachelor.

MR. DUNN: Well, she thought last Thursday night, when we left the meeting and I by chance had had no dinner, and the meeting broke up about 11:30. I expressed myself quite freely and not for the first time because there is no use letting people make mistakes without letting them know about it.

She said that maybe we could move the console over to one side and conceal it behind the pulpit; and put the choir over on the other side. Couldn't be worse—this divided choir thing is anathema. The Episcopaleans are just now giving it up just when other people are adopting it. But here we are really breaking things up, in this broad A-frame church which towers up sixty feet. Over

to one side she's going to sit concealed behind the pulpit and try to direct her choir.

Her final remark was a dilly: Well, I'll go home. My house is 55 feet wide, and I'll see if I think I can do it. So there we left it.

MODERATOR: I think we should get the clerical viewpoint on all of this. Pastor Snyder, have you any choice words?

PASTOR SNYDER: I think the question which we started discussing is the question of new musical literature. And to me this is something which naturally just takes care of itself as long as there are musicians around, and we are creative people—there will be new literature.

I'm happy to hear the expression has been made that it is desirable that we may have churches which are designed and constructed so that music from different types and periods may be heard adequately. I think one of the big problems here (and I'm speaking from my own personal experience) is the type of literature which can be used by the average church choir.

The Bach cantatas are very wonderful and I'm a Lutheran who loves them very much, but from my experience many of the churches are unable to do these because of the musicianship and the general level of the church choir. This may not be true in every state, but most of the time it certainly is.

MODERATOR: Let's now come down for a moment just for a matter of contour from a large frame to a small one. I'm going to ask Mr. Dunn a question; or rather, it may be a statement. Information has come to me from time to time that architects do not favor working with an acoustical consultant who is in any way connected with industry.

MR. DUNN: Correct.

MODERATOR: Several questions then arise. The first you have just answered. Since the industry-affiliated consultant is not acceptable, what solutions (other than perhaps an obvious one) can you offer? Further, as far as you know is there any published list of such qualified persons available which might be made useful to others than architects? I'm speaking of professional acoustical consultants.

MR. DUNN: There's a big danger today, I think, in consulting what is called the sales engineer. He's really out to sell his materials. And don't let me downgrade sales engineers. We spend a great deal of time seeing them, but you don't need these soft materials in a church. You want it brilliant, and I would like to ask Mr. Newman a question: If it's brilliant, can't we play the old music pretty well even though the volume is smaller? I mean, if it's designed the way you generally design the building.

MR. NEWMAN: I would think so, yes.

MR. DUNN: You see, I have a consultant, I don't need to think!

MR. NEWMAN: I have to modify that with all sorts of ifs and ands and buts. I would like to answer the second half of Mr. Berry's question. The Acoustical Society of America does have a list of people who are in consulting in acoustics which is available to anyone, architect or otherwise.

MODERATOR: This is good to know. Perhaps we can persuade an American Guild of Organists official publication to publish this list which, presumably, they can get from the Acoustical Society.

Mr. Whiteford, in consideration of what one hears and

THE AMERICAN ORGANIST

reads today, the idea allegedly seems to be in some people's minds that the criterion for good organ design is based largely on whether it's a tracker or some other kind of action, and whether it follows, sometimes pretty slavishly, the design-types of organs built perhaps two hundred years ago, among other things. Would you like to expound?

MR. WHITEFORD: Well, certainly nothing is static; we don't want it to be. Neither do we want to go back to some former stage of "staticity," would it be? It is perfectly obvious that the tracker organ or the organ of the early periods was extremely well suited to music of those periods.

I must confess I have heard so many tracker organs ruined because they have electric plants on them. And this just ruins it all. But it is also rather interesting to me that some of the strongest exponents of this type of action are perhaps some of our most wooden players! Well, perhaps they need this intimacy.

There is obviously an intimacy in certain situations, but I can see now a tracker organ in a large cathedral-type building where you have a divided choir in the chancel, and the trackers can easily be 90 to 100 feet long. I'm really not trying to make too much fun of all this, but to come right down to it, the way churches are being built now, and the way we have built them, and the organs that have to go in them, is shown in a three-year search of organ building by a particular firm. It was revealed that in only three buildings could tracker organs conceivably be used, because of the sheer disposition of the building itself.

Now, as far as overall tonal design goes. I think we certainly should be growing—we should be doing things that are our own, perhaps we could call them American. We've been in this business only a short time, really. And all of our heritage and our music has come from the past,

from past centuries and from other countries. I think one of the problems, one of the reasons we're here today talking about these problems is that in this country we have a tendency to move too fast.

An expert decided this will be done and another expert decided that will be done, and a building goes up. Everything that has evolved in art over the years has taken much more time. I believe we should make haste slowly.

MODERATOR: In case you have the feeling we are hedge-hopping during the course of this afternoon, that's quite purposeful because we want to cover as much territory as possible, whether or not there is necessarily direct relationship to what's gone before. There is one area here which goes in Mr. Newman's direction, which may prove me old hat in what I happen to know about acoustics (which is really very little).

The question deals with the so-called speech articulation tests which are used. I'm going on, I hope, a safe assumption that most of you sitting out there may not know what is a speech articulation test, so I would like to explain.

As I understand it, someone, somewhere in a designated spot in a room speaks a number of unrelated words in pre-determined voice volume. Now a group of people listen and write down what they hear and recognize. Some have been known to write down what they thought they heard. The number of errors into the right answers gives what is called the speech articulation index. Done correctly, this of course can be a reliable test. Reliability means that each time the test is performed, closely correlated results are obtained.

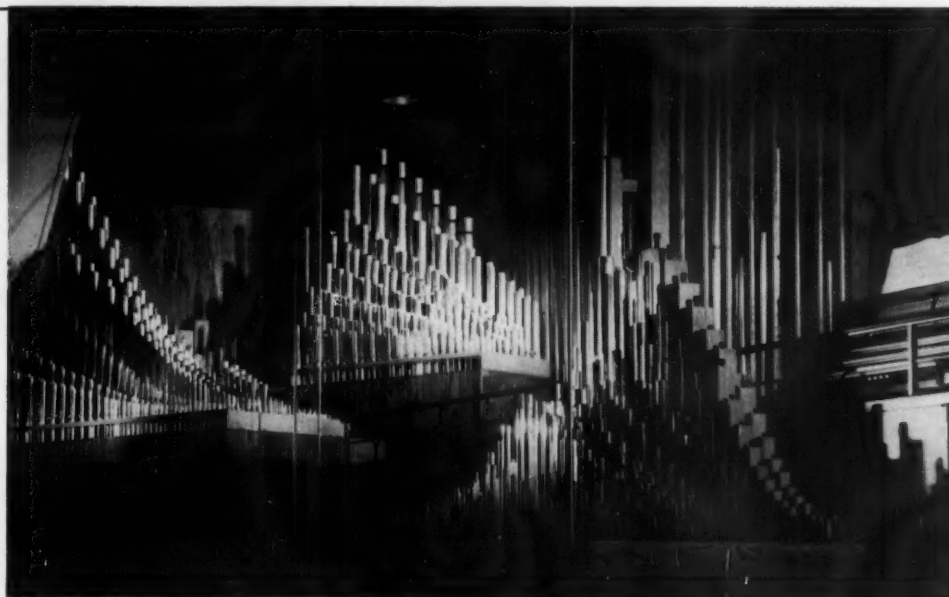
But, the big question is, is this test a valid one? Validity here means: does the test measure what it sets out to measure? In other words, does it measure real speech articulation, or merely the understanding of unrelated

(Concluded, bottom of page 20)

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NEW DIRECTOR NAMED

Dr. Henry Pitt Van Duzen, President of Union Theological Seminary, New York, has announced the appointment of Dr. Robert Baker, as Director of the seminary's School of Sacred Music, effective July 1, and succeeding the late Dr. Hugh Porter.

Dr. Baker, internationally known recitalist, organist-choirmaster of Fifth Avenue Presbyterian Church, and organist of Temple Emanu-El, New York, has been a faculty member of the School of Sacred Music since 1946. Born in Pontiac, Ill., he attended Illinois Wesleyan University from which school he was graduated with a Bachelor of Music degree. He received from Union Theological Seminary School of



Dr. Robert Baker

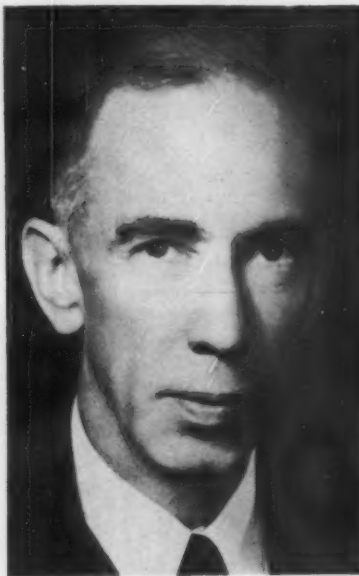
Sacred Music, a Master of Sacred Music degree in 1940, and a Doctor of Sacred Music degree in 1944. He holds an honorary Doctor of Music degree from Illinois Wesleyan University.

At the same time it was announced that Mr. Vernon de Tar, organist-choirmaster of the Church of the Ascension, New York, and Mr. Alec Wyton, organist and master of the choristers, Cathedral Church of St. John the Divine, New York, have been named Associate Professors of the School of Sacred Music.

Dr. Robert S. Tangeman, Harkness Professor of Sacred Music, will become Director of Graduate Studies in the School of Sacred Music.



Alec Wyton



Vernon de Tar



Dr. Robert S. Tangeman

speech sounds? And in extension, if all this be transferred to music, can this same type of test be considered a valid test? Or, to put it another way—can unrelated pitch sounds by instruments or the singing voice be considered valid for the purpose of determining an acoustic result which is acceptable not only to the scientific mind but also more importantly to the client, who pays the bills, the listeners whose subjective reactions must be considered to some extent, and the clergyman and musician who are engaged in activity in a worship area? That's a lot to throw at you but would you like to play?

MR. NEWMAN: I'd be delighted. Let me begin by answering the question about articulation tests and are they valid and what do they tell. You made a very good point about establishing validity and repeatability of the best. If I stand up here and say: write apse. Next, write cat. And go through a hundred words like this, you've perhaps never done a test of this sort before and we would have to practice here for about two weeks for a couple

of hours a day before we could expect to get repeatable results.

When you test people, you're testing a very, very complicated thing. If it weren't for people, everything would be so simple! But, if one does a test and does get a valid result on articulation of words carried out of context, one can translate this into a speech intelligibility for continuous sentences. And of course one understands continuous sentences much more readily than single words simply because of the context and continuity.

(Continued next month)

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 ROHRFLÖTE, 8'
 FLUTE DOLCE, 8'
 VIOLE CELESTE, 8'
 FLUTE CELESTE, 8'
 OCTAVE GEIGEN, 4'
 GEMSHORN, 4'
 NACHTHORN, 4'
 DOUBLETTE, 2'
 SPILLFLÖTE, 2'
 LARIGOT, 1½'
 SESQUIALTERA II
 PLEIN JEU III
 BASSOON, 16'
 TROMPETTE, 8'
 HAUTBOIS, 8'
 CLARION, 4'
 TREMULANT
 SWELL, 16'
 UNISON OFF
 SWELL, 4'
 SWELL TO ANTIPHONAL
 CHANCEL SWELL OFF

GREAT

QUINTATEN, 16'
 PRINCIPAL, 8'
 BOURDON, 8'
 DULCIANA, 8'
 GEMSHORN, 8'
 OCTAVE, 4'
 ROHRFLÖTE, 4'
 SPITZFLÖTE, 4'
 TWELFTH, 2½'
 FIFTEENTH, 2'
 FOURNITURE IV
 SCHARF III
 TRUMPET, 8'
 CHIMES
 GREAT TO ANTIPHONAL
 CHANCEL GREAT OFF

POSITIV

NASON FLUTE, 8'
 QUINTADENA, 8'
 PRESTANT, 4'
 ROHRFLÖTE, 4'
 NAZARD, 2⅔'
 PRINCIPAL, 2'
 WALDFLÖTE, 2'
 TIERCE, 1-3/5'
 SIFFLÖTE, 1'
 CYMBAL III-IV
 KRUMMHORN, 8'
 POSITIV TO ANTIPHONAL
 CHANCEL POSITIV OFF

PEDAL

UNTERSATZ, 32'
 PRINCIPAL, 16'
 BOURDON, 16'
 VIOLONE, 16'
 LIEBLICH GEDECKT, 16'
 OCTAVE, 8'
 VIOLONCELLO, 8'
 STILL GEDECKT, 8'
 QUINT, 5½'
 CHORAL BASS, 4'
 FLUTE DOLCE, 4'
 NACHTHORN, 2'
 RAUSCHQUINTE II
 MIXTURE III
 BOMBARDE, 32'
 POSAUNE, 16'
 FAGOTT, 16'
 TROMPETTE, 8'
 ROHR SCHALMEI, 4'
 PEDAL TO ANTIPHONAL
 CHANCEL PEDAL OFF

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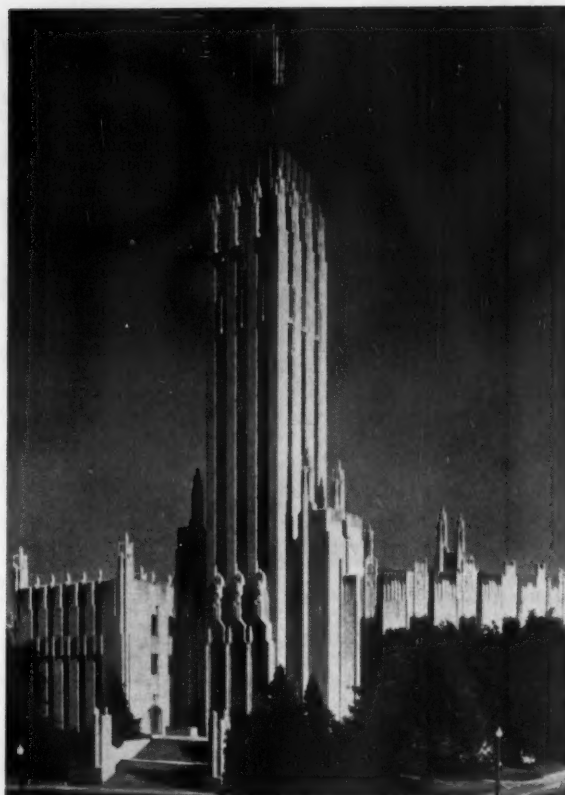
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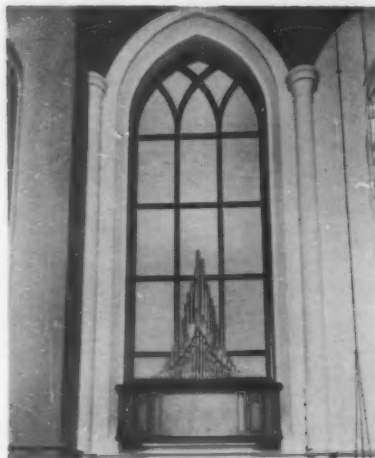
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Stoplists



AEOLIAN-SKINNER ORGAN CO., INC.
Boston, Massachusetts
ST. LUKE'S EPISCOPAL CHURCH
San Francisco, California
Dedication: September 25, 1960
Organist and Recitalist: Bob Whitley

GREAT — Unenclosed
Wind pressure: 2 1/2"
All ranks 61 pipes unless otherwise noted.
Gemshorn, 16 ft. 12
(Lower 7 pipes on 5")
Prinzipal, 8 ft.
(Lower 10 pipes on 5")
Gedeckt Pommer, 8 ft.
(Lower 8 pipes on 5")
Gemshorn, 8 ft.
Oktav, 4 ft.
Rohrflöte, 4 ft.
Spitzoktav, 2 ft.
Fourniture, 4-6 ranks, 294
(Pontifical Trumpet, 8 ft., Ch.)
(Pontifical Trumpet, 4 ft., Ch.)
(Chimes, PF)

SWELL
Wind pressure: 4"
All ranks 68 pipes unless otherwise noted.
Flûte Couverte, 16 ft.
Viole de Gambe, 8 ft.
Viole Celeste, 8 ft.
Flûte à Cheminée, 8 ft., 12
Flûte Conique, 8 ft.
Prestant, 4 ft.
Flûte Octavante, 4 ft.
Doublette, 2 ft., 61
Plein Jeu, 3 ranks, 183
Cymbale, 4 ranks, 244
Contre Hautbois, 16 ft.
Trompette, 8 ft.
Hautbois, 8 ft., 12
Voix Humaine, 8 ft., 61
Chalmeau à Cheminée, 4 ft.
Tremblant

POSITIV — Exposed
Wind Pressure: 2 1/2"
Division floating to all manuals and pedal
All ranks 61 pipes unless otherwise noted.
Nasal Gedeckt, 8 ft.
Koppelflöte, 4 ft.
Blockflöte, 2 ft.
Terz, 1 3/5 ft., 49
Nasat, 1 1/3 ft., 49
Oktav, 1 ft.

CHOIR
Wind Pressure: 4"
All ranks 68 pipes unless otherwise noted.
Spitzgeigen, 8 ft.
Zauberflöte, 8 ft.

Klein-Erzähler, 8 ft., 2 ranks, 124
Spitzflöte, 4 ft.
Rohrnat, 2 2/3 ft., 61
Spillflöte, 2 ft., 61
Scharf, 3-4 ranks, 232
Krummhorn, 8 ft.
Tremblant

PEDAL
Wind Pressure: 4"
All ranks 32 pipes unless otherwise noted.
Untersatz, 32 ft.
Kontrebass, 16 ft.
Bordun, 16 ft.
(Gemshorn, 16 ft., Gt.)
(Flûte Couverte, 16 ft., Sw.)
Oktav, 8 ft., 12
Bordun, 8 ft., 12
(Flûte à Cheminée, 8 ft., Sw.)
(Gemshorn, 8 ft., Gt.)
Choralbass, 4 ft.
Bordun, 4 ft.
Mixtur, 3 ranks, 96
Contre Bombarde, 32 ft., 12
Bombarde, 16 ft.
(Contre Hautbois, 16 ft., Sw.)
Trompette, 8 ft., 12
(Krummhorn, 8 ft., Ch.)
(Hautbois, 8 ft., Sw.)
Clairon, 4 ft., 12
(Chalmeau à Cheminée, 4 ft., Sw.)
(Chimes, Gt.)
Couplers 24:
Gt.: S-16-8-4. C-16-8-4. Po-8.
Sw.: S-16-8-4. Po-8.
Ch.: S-16-8-4. C-16-8-4. Po-8.
Pd.: G-8. S-8-4. C-8-4. Po-8.



Combs 40: G-6. S-6. C-6. Po-6. Pd-6. Generals-10.
Cancels 5: G. S. C. Po. General.
Reversibles 7: GP. SP. PoP. SG. CG. Sfz.
Onoroffs 3 (pedal to manual): G. S. C.
Crescendi 3: S. C. Register.
Rectifier: Orgelectra.
Blower: Orgoblo.
English ivory keys, tracker touch.

Dedicatory Programs
September 25: Choral Evensong, Dedication of the Organ, and Recital
Introduction and Toccata
Jesu, joy of man's desiring
We all believe in one God
Festival

First Performance
(Dedicated to Bob Whitley, written especially for this occasion.)
October 2: Choir and Organ (Bob Whitley)
Psalm 122
In faith I calmly rest
Te Deum
Greater love hath no man
Choir

Now thank we all our God
Suite for a Musical Clock
Pastel No. 3 in F sharp
Prelude on Brother James' Air
The celestial banquet
Litanies

Mr. Whitley
Ye shall again behold me
(Requiem)
Meg Broughton, soprano
All creatures of our God
and King
In the year King Uzziah died
Jubilate Deo

Choir
October 9: National AGO Sunday—Annual Service, Bob Whitley, Dean, San Francisco Chapter.

November 6: Recital—Bob Whitley
Prelude and Fugue in E Major
When we are in deepest need
Prelude and Fugue in B minor
Variations on America
Jubilee
From Seven Casual Brevities
The Desert
Chollas Dance for You
Yucca
Joshua Tree
Introduction and Passacaglia in D minor

Reger
Daquin
Messiaen
Cuckoo
Outburst of joy (Ascension)
November 20: Recital—Harold Mueller
December 4: Messiah
December 24: Recital—Bob Whitley, Carol Service, Choral Communion

The following information was supplied TAO by the Aeolian-Skinner Company, and Mr. Whitley.

The new instrument replaced a 13-set, 3-manual, horse-shoe console, colored tilting-tablet Hope-Jones built in 1910. The organ is in one large chamber, with Swell double-decked over Choir division, and Great directly in front of Choir shutters and immediately behind the grill of the large arch (see cut). Great is a few feet higher than Positiv, which is exposed.

Double-decking of Swell and Choir has posed no "in tune" problems in San Francisco's mild climate. The church has 3 1/2 seconds reverberation time when empty, is altered only slightly when full. According to Mr. Whitley, the organ has a clean, clear and exciting sound.

The organ was a subscription project, supported by donations from members, friends, and organizations of the community. The design was by Joseph S. Whiteford and Lawrence Schoenstein, in collaboration with Mr. Whitley. Installation was completed by Mr. Schoenstein, Robert Sproule, and Terrence Schoenstein.



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why you may not like electronic organs

By Richard H. Dorf

President, Schober Organ Corporation

If a friend introduced you to Japanese food by giving you raw fish and dried seaweed (which the Japanese eat regularly), you might well conclude that you don't like Japanese food at all. That would be a shame because *Sukiyaki*, which is Japanese too, is a succulent preparation of well-cooked meat and vegetables that any Western palate will enjoy immediately. — Your experience with the raw fish, however, might make you pass up this tasty treat.

Perhaps you've had the same experience with electric and electronic organs. You may have heard one or two types you don't like and concluded that other electronics are the same.

The fact is that no two electronic organ makers employ the same principles of design. Therefore no two organs sound alike. Some use rotating wheels. Others use neon lamps. Still others use radio tubes or reeds. In each group there are some which create the voicing by adding overtones; others do it by subtracting overtones or harmonics. Vibrato or tremolo, coupling, keying—from one make to another, they operate on completely different principles.

So if you've heard one, you can hardly say you've heard them all. And if you didn't like the one you heard, you can hardly say you dislike them all!

Schober Organs, which you assemble yourself, without any sacrifice in size or quality, use a principle which is a direct parallel of the action that takes place in traditional musical instruments, merely substituting the pressure and flow of electric currents for the pressure and flow of air. Because this principle is the same one that accounts for the sounds of traditional instruments, it is possible to obtain almost exactly the traditional sounds.

While nothing can equal the majesty of a fine pipe organ, you may find, to your surprise, that playing and hearing a Schober can be a real and satisfying musical experience.

If you would like a really pipelike organ, for your home or your church, which will cost only about \$1200 (plus high-fidelity amplifier and speaker if you don't already have one) but is as large and complete as those sold in stores for \$3000 and more, a 3-cent postcard with your name and address will bring you full information—but no salesman or phone calls.

Richard H. Dorf

THE Schober ORGAN CORPORATION

Dept. AO-4

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New York 23, N. Y.

This is the Schober Concert Model, fully AGO with 19 stops and 6 couplers in a "straight" design. Printed wiring makes it easy to assemble. No woodworking at all.



The following account is by Mr. Stanley W. Williams, of Santa Monica, California, a representative of the Aeolian-Skinner firm.

St. Luke's Church has long been known as a church where they do things well. The present handsome building was erected immediately after the disastrous fire and earthquake of 1906. At that desperate time, it must have taken great courage, faith and foresight to start all over again; but, like the Phoenix, a new St. Luke's arose from the ashes. It is a Gothic building, with unusually good acoustics, unspoiled by any deadening material or "treatment." A young graduate from the Royal College of Organists in England, was placed in charge of the music.

He laid the foundations upon which the present standards of Anglican Church music are based. His name was Wallace Sabin.

With thoughts of this tradition in mind, your scribe entered St. Luke's on Sunday afternoon, September 25, 1960, to attend the Service of Dedication of the organ. Choir and clergy entered silently and proceeded to the chancel, where a brief service was conducted by The Bishop of California, followed by the singing of Sowerby's setting of Psalm 122.

This was the first music of the service, and it was beautifully sung, showing Mr. Whitley a most capable musician and organist. His accompaniments were in excellent taste, always sufficed to support the choir without undue prominence, even in forte passages. The hymn, "Praise to the Lord, the Almighty, the King of Creation" gave the congregation its first opportunity to sing, and how they did sing that joyous song! Choral Evensong followed.

At the presentation of the alms, Vaughan Williams' setting of "Old Hundredth" was sung with stunning effect, with congregation joining in first and last stanzas. Mr. Whitley then played his short dedicatory recital (see above). His playing was most satisfying, both as recitalist and as accompanist, who appeared to remember that he was using his great talent to the greater glory of God, rather than as a brilliant performer. His is the art which conceals art, the only kind suitable in the service of the church.

In thinking about this service, the writer recalled with gratitude those courageous men and women of 1906, and their Rector; and those who followed them, whose work, talents and sacrifice had made this great service possible. What joy it would have brought to each of them, had they been able to take part in it. Who knows? Possibly they did.

CHESTER A. RAYMOND, INC.

Princeton, New Jersey

PASCACK REFORMED CHURCH

Park Ridge, New Jersey

Dedication: June 12, 1960

Recitalist: Wilma Jensen

Organist and Choir Director: Ann Oldham

GREAT (Unenclosed)

All ranks 61 pipes unless otherwise noted.

*Principal, 8 ft.

*Bourdon, 8 ft.

*Dulciana, 8 ft.

Octave, 4 ft.

Twelfth, 2 2/3 ft.

Fifteenth, 2 ft.

Fourniture, 3r (22-26-29), 183

(Chimes, PF)

* - Under Great expression

SWELL

All ranks 68 pipes unless otherwise noted.

Geigen Principal, 8 ft.

Hohl Flute, 8 ft.

Salicional, 8 ft.

Voix Celeste, 8 ft., 56

Flute Harmonique, 4 ft.

Flageolet, 2 ft.

(Quinte, 1 1/3 ft., from Plein Jeu)

Plein Jeu, 3r (18-22-26), 183

Trompette, 8 ft.

Oboe Clarion, 4 ft.

Tremolo

PEDAL

Contrabass, 16 ft., 44

Bourdon, 16 ft., 44

(Principal, 8 ft.)

Bass Flute, 8 ft.)

Hohl Flute, 8 ft. Sw.)

Hohl Flute, 4 ft., Sw.)

Bombarda, 16 ft., PF)

(Trompette, 8 ft., Sw.)

(Clarion, 4 ft., PF)

(Chimes, Gt.)

Couplers 14:

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Pd.: G-8-5 1/3-4. S-8-4.

Com'ons 18: G-4. S-4. P-4. General-6.

Cancels 1: General.

Reversibles 3: GP. SP. Sfx.

Crescendi 3: G. S. Register.

Blower: Orgoblo.

WILMA JENSEN

Toccata and Fugue in D minor

Elevation

Flute Solo

Choral in A minor

Antiphon on Ave Maris Stella

Symphonic Chorale: Jesus lead Thou

onward

Two Preludes

Greensleeves

Brother James' Air

Dorian Prelude on Dies Irae

The Fountain

Aria

Gargoyles

According to the builder, this church was organized in 1787. The present sandstone building was built in 1812 and completely renovated and enlarged in 1959. The present organ, which replaces a 1921 Estey, is installed in new chambers behind the altar, is obstructed only by a light glassfibre curtain.

Enclosed pipework in on 3 inches wind, unenclosed pipework on 2 1/2 inches. The fine egress of tone and the excellent acoustic of the building, it is reported, permits a mild and delicate voicing treatment throughout. The stoplist was prepared by C. Wilson Barry in consultation with William D. Mitchell, consultant for the church. Negotiations were handled by Chester Raymond and George Crusier.

CASAVANT FRÈRES LIMITÉE

St. Hyacinthe, P. Q., Canada

MENLO PARK PRESBYTERIAN CHURCH

Menlo Park California

Dedication: November 6, 1959

Recitalist: Robert M. Quade

Organist: Robert M. Quade

Design: Richard Stenger, Jr. and Robert M.

Quade

GREAT

All ranks 68 pipes unless otherwise noted.

Wind pressure: 2 1/2"

Quintaten, 16 ft.

Principal, 8 ft.

Spitzfloete, 8 ft.

Octav, 4 ft.



Rohrfloete, 4 ft.

Superoctav, 2 ft., 61

Mixture, 3 ranks, 183

SWELL

All ranks 68 pipes unless otherwise noted.

Wind pressure: 3"

Viola Pomposa, 8 ft.

Viola Celeste, 8 ft.

Holzgedeckt, 8 ft.

Nachthorn, 4 ft.

Spitzoctav, 2 ft., 61

Plein Jeu, 3 ranks, 183

Trompette, 8 ft.

Krummhorn, 4 ft.

Tremulant

CHOIR

All ranks 68 pipes unless otherwise noted.

Wind pressure: 2"

Cor de Nuit, 8 ft.

Erzahler, 8 ft.

Erzahler Celeste, 8 ft.

Koppelfloete, 4 ft.

Nasat, 2 2/3 ft., 61

Blockfloete, 2 ft., 61

Tierce, 1 3/5 ft., 61

Tremulant

PEDAL

(Soubasse, 32 ft., electronic)

(Quintaten, 16 ft., Gt.)

Violone, 16 ft., 32

(Cor de Nuit, 16 ft., 12, Ch.)

Spitzprincipal, 8 ft., 32

(Quintaten, 8 ft., Gt.)

(Cor de Nuit, 8 ft., Ch.)

Choralbass, 4 ft., 32

(Contre Trompette, 32 ft., electronic)

(Trompette, 16 ft., 12, Sw.)

Couplers 19:

Gt.: G-4. S-16-8-4. C-16-8-4.

Sw.: G-8. S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Pd.: G-8. S-8-4. C-8.

Combons 20: G-4. S-4. C-4. P-4. General-4.

No other information given.

The following was sent TAO by Mr. Quade.

The organ has been used in a series of bi-monthly recitals played by Mr. Quade preceding the regular Evensong service on Sunday afternoons. Ten recitals were given between Christmas and the Easter Season which encompassed works of pre-Bach composers through the writings of contemporary English, American and French schools.

The organ and choir are located in the rear gallery with an excellent installation for egress of sound. The acoustic, though not completely satisfactory, has been considerably improved with many gallons of hard-surface-producing enamels.

M. P. MÖLLER, INC.
Hagerstown, Maryland
INTERCHURCH CENTER CHAPEL
New York, New York
Organist: Frederick Swann
Manual ranks 61 pipes, pedal ranks 32 pipes,
unless otherwise noted.

GREAT (Exposed)

Diapason, 8 ft.
Bourdon, 8 ft.
Octave, 4 ft.
Nasat, 2 2/3 ft.
Fifteenth, 2 ft.
Ters, 1 3/5 ft.
Furniture, 4r (15-19-22-26), 244
Fagot, 16 ft.
Tremulant

POSITIV (Exposed)

Gedeckt, 8 ft.
Koppelflöte, 4 ft.
Prinzipal, 2 ft.
Larigot, 1 1/3 ft.
Oktav, 1 ft.
Cymbelstern

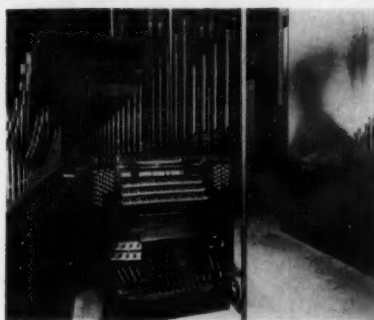
SWELL I

Gemshorn, 8 ft., 68
Gemshorn Celeste, 8 ft.
Blockflöte, 2 ft.
Cor Anglais, 16 ft., 68
Trompette, 8 ft., 68
Tremulant

SWELL II

Rohrflöte, 8 ft., 68
Gamba, 8 ft., 68
Gamba Celeste, 8 ft., 68
Nachthorn, 4 ft., 68

Mixture, 3r (22-26-29), 183
Tremulant



PEDAL (Exposed)

Sub Bass, 16 ft.
(Rohrflöte, 16 ft., Sw. II 12)
Spitzprinzipal, 8 ft., 56
(Rohrflöte, 8 ft., Sw. II)
(Spitzprinzipal, 8 ft.)
(Rohrflöte, 4 ft., Sw. II)
(Spitzprinzipal, 2 ft.)
Grand Cornet, 2r (5 1/3-3 1/5), 88
(Grand Cornet, 2r (2 2/3-1 3/5)
(Fagot, 16 ft., Gt.)
Cor Anglais, 16 ft., Sw. I)
(Fagot, 8 ft., Gt.)
(Fagot, 4 ft., Gt.)
Couplers 28:
Gt.: G-8. S-I-8-4. S-II-8-4. F-16-8.
Sw.: G-8. S-I-16-8-4. S-II-16-8-4. Po-8
Po.: G-8. S-I-8-4. S-II-8-4. Po-16-8.

Pd.: G-8. S-I-8-4. S-II-8-4. Po-8.
Combons 28: G-6. S-I-3. S-II-3. Po-3. S-I and
S-II-6. Pd-6. Generals-8.
Cancels 1: Full Organ.
Reversibles 5: GP. S-IP. S-IIP. PoP. Sfz.
Crescendi 3: S-I. S-II. Register.
Blower: Kinetic.

TAO extracted the following from a brochure published by Möller at the time of the dedication of this instrument.

On Riverside Drive in New York City a new eighteen story building houses the National Council of Churches and the national offices of many of the Protestant denominations. Known as The Interchurch Center, the building brings together, for the first time, some 25 denominations and co-operative agencies.

On the first floor is a chapel designed by Frederick Dunn and Associated Architects, St. Louis, Mo. On entering the chapel one is faced with a room of beautiful proportions and great simplicity. The question of a modern or traditional approach is beside the point for it proves to be an amalgam of both.

The organ is, in many ways, like the building: there is classic background producing a control of proportion and structure, and a modern approach to tonal color. It stands complete as a solo instrument capable of the textures of both old and new music. It is used as an ensemble instrument and for the accompaniment of congregational and solo singing. This is the gamut of requirements met by a comparatively small ensemble of stops. Each voice is so produced and regulated to carry its own part and is, as well, versatile in various types of combinations.

Three divisions stand clearly visible in the rear balcony, with pipes on the sides comprising Pedal ranks, and the center grouping the Great and Positiv division ranks. The Great division is mounted in gold leaf-lined cases on the rear wall. Teakwood panels at the edge of the balcony house the mechanism. Two enclosed divisions are on the second level and speak through louvers clearly visible near the ceiling (see cut above, and cover photo).

Mr. Swann's dedicatory recital will be reviewed in another issue of this magazine.

In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

EDGAR HILLIAR, Church of St. Mary the Virgin, New York, December 5.

Schönster Herr Jesu
Praeludium und Interludien (1954)
O Gott, du frommer Gott (1950)
Mit freuden zart (1941)
Orgelkonzert (1943)
Adagio
Prelude, Fugue and Variation
Chant de Paix (1945)
Final (Symphony V)

Schroeder
Schroeder
Peeters
Micheelsen
Bridge
Franck
Langlais
Vierne

My sincere, hearty congratulations to Edgar Hilliar for one of the most satisfying performances I have heard in a mighty long time. The programing, noted above, is a lesson for all too many recitalists. This design showed imagination, and an obvious willingness to get away from the customarily bromidic with which about 90% of the organists are now doing business.

A large and attentive audience was present and they came back in droves to tell the artist how much they had enjoyed his playing. The playing, incidentally, was highly musical, highly subtle, yet straight-forward in registrational designs. I think I have not heard St. Mary's magnificent organ better handled.

The opening chorale prelude was exquisite; the same composer's suite, a later edition as it were, of a similar set, is quite a bit more advanced compositionally, made fine listening, should be played oftener by more organists (at least those who can cope, musically and intellectually). The Peeters and Pepping pieces were interpreted with warm coloring, making gorgeous listening, the former with vox humana used rightly.

Micheelsen's "concert" has an opening Tokkata which is powerfully dramatic and breathtaking; a Kanzona of slightly bland beauty; and a Fuga as dramatic as the opening movement—here is really quite exciting stuff.

Frank Bridge's Adagio is perhaps better known by some organists as a service prelude. In this performance it became a thing of tremendous scope and breadth, with registrational design as fascinating as it was warm and lovely, rising to a great height, then subsiding. Franck was graced with a fine interpretation; Langlais was broadly lush in its tranquil flow and ebb. The artist's use of string celeste and flutes contrast was shimmeringly wondrous.

Mr. Hilliar could scarcely have chosen a more fitting closing work than this Vierne movement, which he built into one of the most thrilling mountains and cascades of sound one could imagine. I would state quite freely that this recital was without question one of the most finely conceived and projected to be played in this area in several seasons.

R. B.

HEINRICH FLEISCHER, Grace Lutheran Church, Eau Claire, Wisconsin, November 20.

Phantasy on A Mighty Fortress
Prelude and Fugue in F sharp minor
Three Chorale Preludes
Saviour of the Nations, come
Wake, awake
Before Thy throne I now appear
Passacaglia and Fugue
Three Chorale Preludes
O dearest Jesu, what law hast Thou broken
O world, I now must leave thee
My heart is filled with longing
Choral in A minor

Praetorius
Buxtehude
Bach

Bach
Brahms

Franck

This program, played afternoon and evening to a total of 1800 people, served to dedicate the new Schlicker organ in this church. It is undoubtedly one of the finest instruments within a radius of several hundred miles. I believe it to be the builder's best large instrument to date.

Dr. Fleischer's mature playing was clean, accurate, and authoritative, although the program was a heavy one, heavily registrated, and generally heavy-handed in spirit.

In the Praetorius the artist displayed the color in the organ attractively. That the rest of the program did not exploit the full resources of the instrument seemed a decided shortcoming for this or any other dedicatory recital.

I could not decide whether it was the artist or the organ responsible for the slight pedal lag which appeared here and there and persisted throughout the evening. An overly legato manual touch also intruded sporadically. Best playing of the evening was in the Buxtehude, which developed from a soft beginning to an imposing and exciting finale, was played more freely than any other piece. Instead of a five-rank cornet (and the organ possesses an excellent one), for the decorated melody of the first chorale prelude, Dr. Fleischer used Great Quintadena 8' and the 1 1/3' Quint which was singularly unattractive. Tempo was too fast to reveal the reflective, mystical, brooding nature of the piece.

The fine Krummhorn was the smallest, dynamically, of the voices in the second in this set, but its timbre prevailed. Although the filled-in continuo part is appropriate when accompanying the cantata, it spoiled for me the transparent beauty of the economical trio. I would have preferred it straight. In the third, the Schalmei with tremolo used for the melody, exposed some of the unevenness of voicing in an otherwise fine-sounding rank. Agogic accent was most noticeable in the broad lines of the major Bach.

In the playing of the first Brahms work none of the text's sentiment was disclosed; it did not question. Tempo was too fast to allow for either. Feel of the second was excellent, however, although registration was not really large enough to accommodate the 16' stop on the Great. The most romantic playing of the evening came in the third of this set, with 8' melody in pedals against a soft, thin, string celeste.

Dr. Fleischer's playing of the Franck turned the composer into the Teuton he was by blood but not by disposition or inclination. I am not prepared to say whether the artist's playing was in the German tradition for playing Franck; it certainly was not in the French. However, the artist made the work a good close to a solid evening.

CLARK ANGEL

ST. MARY'S CHOIR, Church of St. Mary the Virgin, New York; assisted by string quartet from the Juilliard School of Music, December 12. Concerto V in F Handel

Lauda Sion salvatorem Buxtehude
Aperite mihi portas justitiae Buxtehude
Christmas Song von Herzogenberg
Wachet auf! ruft uns die Stimme Nicolai-Praetorius
Zion hears the watchmen singing Buxtehude

The Christmas Story Schütz
This have I done for my true love Holst
Te Deum Mozart

Of all the cliff dwellers in history, Manhattanites are the most easily inhibited by weather—those who did attend were treated to an evening of beautiful music making. The opening Handel is in five movements, with but a brief prelude leading into the second. Throughout, balance and registration were excellent and altogether consonant with the character of the music.

The first Buxtehude is a work for choir, organ and strings, has a floating-on-the-crest quality of easy tempo, was sung in loving adoration rather than in terms of praise to the skies. In two minor instances it is to conductor Edward Linzel's credit that he rescued the strings in transit when they neglected to count.

Second Buxtehude needed more variation in expression, was sung in its original Latin text, was the one occasion during the evening when the choir sounded tentative. In the Christmas Song the choir recollected themselves and the result was a performance of great beauty, with the musical ingredients and overall interpretation most satisfying.

The Praetorius is an unaccompanied work of simplicity and economy, gave rise to the famous hymn, "Sleepers, wake!," therefore an offering especially appropriate to the Advent Season. The choir's diction was especially good and the singing was straightforward, virile.

The third Buxtehude work was both bright and brief, was most interesting for some characteristics which for all the world might have been taken as those of Handel. The Christmas Story consisted of introduction, eight inter-

mediate sections divided by recitatives, and a concluding statement, with choir and soloists accompanied by organ and strings. There was a feeling of dragging in recitative sections which provided the only negative note.

The Holst, for this reviewer, was the musical high point of the evening. Thanks to a few discerning conductors and choir directors, this composer is beginning to have his day in this and other countries. Fitting of music to text shows the insight and economy of genius. The piece is unaccompanied and the choir sang it with regard for its flow of line in an interpretation of great beauty—obviously they relished it.

Organ, strings and choir combined in the Mozart. In this work, as with the first Buxtehude, Ernest White played the organ part, with Linzel conducting. Near the start the strings played peek-a-boo with some of the accidentals; however, you can forgive student players when the overall work was as well performed as was this.

Though not a part of the original Te Deum text, the final section, beginning "O Lord, save thy people . . .", is scored by many composers. The work and its performance left the evening on just the right note, gave final evidence of excellent program planning on the part of the director, Edward Linzel.

BILLY NALLE

SERVICE OF DEDICATION, Hugh Porter Memorial Organ, James Memorial Chapel, Union Theological Seminary, New York, January 11. Processional Lobe den Herren Descante—Ethel Porter

Sentences and Invocation President Henry P. Van Dusen Hanson
The Cherubic Hymn The Seminary Choir
Earl Berg, Director
Gerre Hancock, Organist

Unison Reading Psalm 96
Toccata in the Dorian Mode Bach
Two Chorale Preludes Brahms
My heart is filled with longing
Adorn thyself, my soul Franck
Choral in B minor

Act of Dedication Robert Baker
Hymn Nun danket
The Joy of the Redeemed Dickinson
Clarence Dickinson Taffis Canon

Recessional Benediction

This was truly a dedication, not only of a new Möller organ, but to the man to whose memory it was given by the James Foundation, and who, until his recent death, was director of the Seminary's School of Sacred Music.

From the opening notes of the processional (all hymns were played by Mina Belle Swann), it was evident that Möller tonal director Ernest White has fashioned an instrument which has intensity, excitement, cohesion, and that necessary ability to function in all capacities with ease and rightness.

As leader of congregational singing, the instrument is superb; as accompaniment for choral singing, highly versatile; as solo, a distinctive creation.

The choir sang with clarity, fine diction and intonation Howard Hanson's hymn, which, incidentally, is a contemporary choral work of some magnitude adequate choral forces should add to repertoire.

Robert Baker's solo group defined many of the organ's resources with force and dignity, if with a bit less than the usual amount of sparkle from this artist. While Dickinson's work may be dated, compositionally, it was a distinct pleasure to hear this wonderful gentleman once more at the keyboard. There are any number of far younger organists who should be so active at a wonder-

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R. B.

PIERRE COCHEREAU, St. Thomas Church, New York, January 16.

Partita supra: Jesu meine Freude Walther
Choral: Was Gott tut, das ist wohlgetan Kellner
Pastorale Bach
Pastorale Roger-Ducas
Scherzo Gigout
Cortège et Litany Dupré
Symphonic Improvisation
Funeral Prelude
Intermezzo
Adagio
Fugue

M. Cochereau's third recital in this church was a considerable disappointment. Firstly, registrations left one with the feeling he was not completely at one with the organ, nor, perhaps, had he had sufficient time at it. Secondly, the programming was somewhat off-beat, rather dull. Finally, not until the improvisation did the performer seem to come into his own.

The first three pieces, basically episodic in pattern, made for monotony, as a group—Walther divisions were so widely spaced the uninitiated were obviously puzzled; Kellner, while musically played, used almost the same registrations as did the Walther; the Bach conception left considerable to be desired. As a matter of fact, registration in this group was so repetitive (a super-chiffy flute in particular) that interest could not help but lag.

Roger-Ducas was conceived, it seemed to me, entirely along the requirements for a room with excessive reverberation. In St. Thomas Church, slowness of pace resulted in ponderous dragginess. The sparks of fire and virtuosity shown by most American recitalists playing this work were for the most part missing. Cochereau's registrations made linear and contrapuntal definition difficult.

Gigout was full-bodied registrationally (weirdly so for a scherzo), included antiphonation between gallery and chancel organs. Dupré's familiar piece was accorded a considerable build up, climatically, was held to secondary position, for the work to follow.

The first movement of the improvisation was infused with foreboding, with effects of tone clusters, polytonal usages, in a soft-to-loud-to-soft design. Second movement proved to be the typical French-type scherzo, quite chromatic and restless. Third movement (theme "Picardy") purveyed a tranquil if unnecessarily elongated mood. Fugal treatment (it was *not* a fugue) given the final movement was in evidence at first, but soon got lost in a maze of intricate workings of ample drive and vitality, ended

on the same note of foreboding with which the first movement began.

Cochereau improvises with a broad, sweeping tonal canvas, with overtones of Duruflé and Alain, and a fantastic amount of deviousness. This performance was marked by a considerably lean use of this organ's total resources, pointed up the French organists' penchant for an isolated pedal, flue department. Here is an artist who, on this occasion at least, did not seem to be at his best.

R. B.

MARIE-CLAIRE ALAIN, Westmoreland Congregational Church, Washington, D. C., January 15.
Messe de Paroisses Couperin

Offertoire
Tierce en taille
Dialogue
Trio Sonata No. 5 Bach
Choral—Erbarm' dich mein, O Herre Gott Bach
Prelude and Fugue in G Major Bach
Choral in A minor Franck
Choral Dorein Alain
Choral Phrygien Alain
Deux Danses à Agni Yavishita Alain
Litanies Alain

For her American debut Mme. Alain played for an appreciative and interested audience on a recent installation in another of Washington's acoustically dead churches. Her playing showed technical prowess and command of the instrument, but either due to limited practice time, or unfamiliarity with this type of acoustic, results were disappointing.

Of the earlier works, the Couperin fared best. The Bach trio sonata, especially in the second movement, showed a lack of balance between the three voices. In the chorale prelude, the recitalist's use of a chuffy flute against a

pungent string or reed produced a disjointed effect. The G Major was labored and ponderous; and the Franck suffered from a failure of the various sections to fuse into each other.

Of the works of her brother, the most successful was the Dorian chorale. The two dances were well handled, giving a rather exotic effect. The inevitable improvisation, although not programmed, was announced as a Triptych, proved mildly interesting and mercifully brief.

Given a more "live" room and a more intimate acquaintance with the organ, it would be interesting to hear her again.

WILLIAM O. TUFTS

CLARENCE LEDBETTER, National Presbyterian Church, Washington, D. C.

Prelude and Fugue in G minor Buxtehude
Partita—I call to Thee, Lord Jesus Christ Bach
Saviour of the nations, come Bach
Fantasia and Fugue in G minor Bach
Birth of the Lord Messiah
Eternal purposes
God among us
Fantasia and Fugue on B A C H Reger

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ing of three AGO chapters, Mr. Ledbetter proved to be, in theatrical parlance, a "sleeper." His handling of the organ showed masterly control and quiet confidence, even when one piston got balky. This auditor would take issue with him in his conception of the Bach fantasia, as the quieter sections were played on one manual, thereby losing all imitation. Fugue, on the other hand, was built up to superb climax in classic style.

The first Messiaen work struck one hearer as a search for the resolution of the first chord; the second piece, served to reveal the artist's virtuosity for the first time. It bristles with technical and interpretive difficulties, separates the men from the boys.

In the Reger, the recitalist really let go. It was a thrilling display all the way, and the stunning double fugue brought the audience out of their seats in torrents of applause. Here is a young man to watch. If he continues to play so excitingly he will prove to be one of the top-notch virtuosos of our time.

WILLIAM O. TUFTS

NEW RECORDS

Charles Van Bronkhorst



FEIKE ASMA, "Organ Music of Liszt," 3-45 (stop) organ, St. Martinikerk te Bolsward, Holland. CID 12" LP, #131.00. No details as to price or source given.

Fantasy and Fugue on "Ad nos, ad salutarem undam"

Prelude and Fugue on B A C H
Variations on "Weinen, klagen, sorgen, sagen"

Whether it's the instrument or registrations used, I found this combination of music and organ rather incompatible. The original organ (by Hinsch) dates from 1776-1781, with latest restoration by



WARREN A. SCHARF

Mr. Scharf was recently appointed director of the music department of Hastings College, Hastings, Nebraska. He will assume his duties in September 1961, succeeding Dr. Hayes M. Fuhr, currently completing his 48th year as department head.

For the past three years, Mr. Scharf has been assistant professor of organ, church music and conducting at Hastings College, is presently a candidate for the degree Doctor of Musical Arts in Organ, Eastman School of Music.

His wife, Margaret Rickard Scharf, has been on the Hastings College faculty for four years. She holds the Performer's Certificate in Organ from the Eastman School of Music, is also a candidate at this school for a doctorate.

Flentrop, 1954-55. There are 54 ranks according to jacket stoplist. From the sound it would seem that both instrument and setting should be great for recording, given appropriate music. Being an imported disk, all album notes are in Dutch. Final analysis: there are several excellent recordings of these works I'd recommend in preference.

JOHANNES ERNST KOHLER, "Handel Organ Concertos, Op. 4," with Leipzig Gewandhaus Orchestra conducted by Kurt Thomas. Two Epic 12" LPs, \$4.98 each.

Vol. I, record LC-3734: Concertos 1, 2, and 3
Vol. II, record LC-3737: Concertos 4, 5, and 6

Handel's organ concertos seem to be gaining steadily in popularity, to judge by the number of new recordings being released. While the Biggs 3-volume set of all 16 concerti remains my standard of perfection, I found Mr. Köhler's performances quite satisfying and stimulating.

The organ is not identified among David Johnson's otherwise complete notes, but it has the clarity and definition of a classic-type instrument. Orchestral assistance by Kurt Thomas, cantor of St. Thomas Church, is sympathetic, always properly balanced with solo instrument.

ALBERT de KLERK, "Cantatas by Bach and Ritter," with Aafje Heynis, contralto, Netherlands Bach Society and Chamber Orchestra, Anthon van der Horst, conductor. Epic 12" LP, No. LC-3638, \$4.98.

Cantata 169: "Gott soll allein men Herze haben" Bach
Cantata: "O amantissime sponse Jesu" Ritter

No. 169 (for 18th Sunday after Trinity) is one of eight which make extensive use of an obbligato organ. The joyous opening Sinfonia (originally the first movement of the E Major Clavier Concerto) is virtually an organ concerto. Both arias feature the organ as almost-equal partner with voice, the first a very florid and lengthy movement; second, a haunting plea against a background of sustained strings with pizzicato bass. Entire work is in 7 movements, including usual final chorale, occupies about two-thirds of the entire record.

The little-known German composer, Christian Ritter, supposedly lived sometime between 1645 and 1725. *O amantissime* is written in 6 continuous sections, interrupted by string ritornelli, seems to be a sort of sacred wedding cantata. Here organ is strictly continuo. This music deserves to be better known, more frequently performed.

Both works were recorded at the 1959 Holland Festival (just where is not indicated). Aafje Heynis sings accurately and with superb musicianship, but her

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vibrato spoiled sustained tones. Mr. de Klerk's playing of the important, demanding organ parts is nothing short of terrific. From the complete absence of extraneous background noise, I'm guessing these recordings were made before or after actual festival performances. Whatever the case, this is a disk well worth having.

MUSIC FOR WORSHIP, Lloyd Pfautsch directing the Southern Methodist University Choir; V. Earle Copes playing the Möller organ in Westminster Presbyterian Church, Nashville, Tenn. Two 12" LPs in album, available from Cokesbury Press (Division of Methodist Publishing House), \$5.95, complete with "leader's guide."

Designed for seniors in the Methodist Youth Fellowship as an aid to learning "this album attempts to give examples of music that is worthy of guiding (one) in adoration, confession, affirmation, and dedication" and "to point out to the learner the qualities of each musical item which make it so able to lead (the worshipper)."

Included are ten hymns (from *The Methodist Hymnal*), six anthems and four organ solos. Among the latter I especially enjoyed Mr. Copes' playing of Myron Roberts' *Litany*. Accompaniments (also by Mr. Copes) are excellent but, for some reason, were subdued too much for good balance. Choir is noteworthy for its diction, an important factor in any worship through music.

While not intended for church musicians, this set should fill a need among those—young and old—seeking a better understanding of music's role in worship.

Recitalists

Billy Nalle, Town Hall, Eastchester, N.Y., Apr. 11: I know that you know, Youmans; Serenade in blue, Warren; Love and marriage, Mercer; The man who got away, Arlen; Body and Soul, Green; I feel pretty, Bernstein; Arturo Ricardo, Nalle; Sometimes I feel like a motherless child, Trad.; Trolley song, Martin; The party's over, Styne.

Edgar Billups, Washington (D.C.) Cathedral, Nov. 6: Introduction and Toccata, Walond; Kyrie Gott Vater in ewigkeit, Christe aller Welt trost, Kyrie Gott heiliger Geist, Bach; Pastorale, Milhaud; Fantasie in F minor, Mozart.

Lawrence P. Schreiber, National City Christian Church, Washington, D. C., Nov. 30: Voluntary on the Doxology, Purcell; Wachet auf, ruft uns die Stimme, Prelude and Fugue in B minor, Bach; Es ist ein Ros' entsprungen, Brahms; Noël 6, Daquin; Nativity, Te Deum, Langlais.

Virgil Fox, Riverside Church, New York, Dec. 4: Sleepers wake, In dulci júbilo, Toccata in F Major, Bach; Northern Lights, Karg-Elert; Vers la Crèche, L'Adoration mystique (Symphonie de Noël), Maleingreau; Prelude and Fugue in G minor, Dupré; Fantasy and Fugue on How brightly shines, Reger.

V. Earl Copes, dedicatory recital, Möller organ, First Methodist Church, Iola, Kans., Nov. 27: Prelude, Fugue and Chaconne, Buxtehude; Passion Chorale, Lobe den Herren, Bremen, Walther; Toccata and Fugue in D minor, Bach; Litany, Roberts; Rhythmic Trumpet, Bingham; Darkness is waiting, Miller; Jubilee, Sowerby; Praeludium, Kodaly; Variations on a Noël, Dupré.

St. Paul's Chapel, Columbia University, New York.
Gerre Hancock, Dec. 1: Fantasia and Fugue in G minor, Bach; Cantabile, Franck; Dieu parmi nous (La Nativité du Seigneur), Messiaen.
Searle Wright, Dec. 8: Prelude, Fugue and

Chaconne, Von Gott will ich nicht lassen, Buxtehude; Sonata 1, Hindemith; Pièce Héroïque, Franck.

Chapel Choir; Nancy Shank, harp; **Ralph Kneerum**, **Searle Wright**, conductor, Dec. 13: Prelude and Fugue on Vom Himmel hoch, Pachelbel; Noël—Grand Jeu et Duo, Daquin; Dream of Christmas, Holst; Carol Canon on Good King Wenceslas, Bingham; Ceremony of Carols, Britten.

Elizabeth Plowman, Dec. 20: La Vierge et L'Enfant, Le Verbe Les Enfants de Dieu Les Anges, Jésus accepte la Souffrance, Les Mages (La Nativité du Seigneur), Messiaen; Concerto in E flat Major, Bach.

Parvin Titus, Inaugural recital, **McManis** organ, St. John's Unitarian Church, Cincinnati, O., Nov. 13: Toccata in C minor, Muffat; Variations on Mein junges Leben hat ein End, Sweelinck; Trio Sonata 6, Fantasia in G, Bach; Adoro te, Willan; Picardy, Warner; St. Colomba, Milford; David the King was grieved, Read; St. Thomas, Baumgartner; Tidal, Bingham; Old One Hundredth, Grace.

Mrs. Ralph E. Dennis and **Mrs. Joseph P. Marook**, Allen organ, residence of Clarence R. Smith, Steubenville, O., Oct. 23: Prelude and Fugue in B flat, Bach; Suite Gothique, Boellmann; Fugue on D-A-D, McDowell; Bells of Abernethy, Stewart; Romance, Zitterbart; March of the Marionette, Sheppard; Musical Snuffbox, Lidow; Tico-Tico, Abrus; To the Setting Sun, Edmundson; Litanies, Alain.

St. Bartholomew's Church, New York, noon recitals.

Jack Ossewaarde, Dec. 7: Bach program: Sonata 1; Come, Saviour of the Gentiles; Lord Jesus Christ, turn Thou to us; Passacaglia and Fugue.

Gerre Hancock, Dec. 14: Fantasy and Fugue in G minor, O'whither shall I flee? Sleepers wake, Bach; A Sonnet, Appleborn; Improvisation on Winchester New.

Jack Ossewaarde, Dec. 21: Benedictus, Reger; Three Preludes on In dulci júbilo, Bach; Pastorale on a Christmas Plainsong, Thomson; Improvisation on Veni Emmanuel.

Gerre Hancock, Dec. 28: Chaconne, Couperin; Elévation, F. Couperin; Noël, Daquin; Noël, Mu-

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let; Nativity, Langlais; God among us, Messiaen.

Marianne Webb, Memorial Lutheran Church, Ames, Iowa, Nov. 18: Chaconne, Couperin; Giga, Loelliet; Ciacona in E minor, Buxtehude; Prelude in C Major, Bach; Fantasia in F minor, Mozart; Impromptu, Viennese; Concerto on Esungen drei Engel, Micheelsen.

Frank Bartlett, Central Congregational Church, Providence, R.I., Dec. 4: Prelude, Fugue and Chaconne, Puer Natus in Bethlehem, Buxtehude; Puer nobis nascitur, Le Begue; Vom Himmel hoch da komm' ich her, Pachelbel; Festive Prelude on Veni Emmanuel, Schaefer; Offertory on Resonet in laudibus, Purvis; Prelude on Greenleaves, Wright; Intermezzo, Widor; Finale (Symphony I), Viennese.

Malcolm W. Coss, Peoples Methodist Church, South Portland, Me., inauguration, Reuter organ, Nov. 27: Our Father Who are in Heaven, Bach; I will praise Thee, O Lord, my strength, Marcella; Trumpet in Dialogue, Clérambault; Fantasia in F minor, No. 2, Mozart; Noël sur les Flûtes, Daquin; Toccata and Fugue in D minor, Bach; Rhosymedre, Vaughan Williams; Lovely Rose is blooming, Brahms; Trumpet Tune and Air, Purcell; Rondo, Rink; In dulci júbilo, Bach.

C. Harold Enecke, Trinity Church, Santa Barbara, Cal., Three Advent Recitals, Dec. 2: Introduction and Trumpet Tune, Boyce; Come, Saviour of the Gentiles, Bach; Toccata in D minor, Froberger; Dies Irae, Purvis; Legend of St. Nicolas, Langlais; Fifers, Dandrieu; Schönster Herr Jesu, Schroeder; Toccata on Vom Himmel hoch, Edmundson.

Dec. 9: Trumpet Tune and Ayres, Purcell-Peasgood; Ayre and Gavotte, Flute Solo, Arne; Rondo, Bull; Prelude and Fugue on a theme by Vittoria, Britten; Processional, Harris; Lobt Gott ihr Christen, Nun preiset alle, Willan; Choral Fantasia on Veni Emmanuel, MacNutt.

Dec. 16: Prelude on Watchman, Bingham; Now woods and fields are sleeping, Edmundson; Ballade in D, Clokey; Bishops' Promenade, Coke-Jephcott; Night of the Star, Elmore; Pastorale on a Christmas Plainsong, Thomson; Noël in Olden Style, Hastings; Pastorale on Forest Green, Purvis; Toccata on Freut euch, ihr Christen alle, Pasquet.

Phillip Baker, First Baptist Church, Midland, Tex., Nov. 28: Concerto in D minor, Come Saviour of the heathen, Rejoice now Christians, Bach; Scherzo, Whittlock; Carillon de Westminster, Viennese; Arioso, McKee; Rhumba, Elmore; Nativity, Fête, Langlais.

Highland Park Methodist Church, Dallas, Tex., Nov. 20: same program as above.

Robert Glasgow, Auditorium, R.L.D.S., Independence, Mo., Sep. 23: Three Noëls with Variations, Daquin; Elevazione, Zipoli; Trumpet Voluntary, Clarke; Toccata, Adagio and Fugue, Bach; Choral in E Major, Franck; Deuxième Fantaisie, Litanies, Alain.

E. Power Biggs, Auditorium, R.L.D.S., Independence, Mo., Nov. 5: Concerto 2, Handel; La Romanesca, Valente; Partita sopra la Aria folia de Espagna, Pasquini; Concerto 3, Soler;

Balletto del Granduca, Sweelinck; Fantasia and Fugue in G minor, Bach; Litanies, Alain; Pastoral in E Major, Franck; Variations on a Noël, Dupré.

Grady Wilson, First Methodist Church, Little Rock, Ark., Dec. 13: Grand Jeu, DuMège; Nun komm, der Heiden Heiland, Buxtehude; Nun komm, der Heiden Heiland, Fantasia and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Arabesque sur les Flûtes, Langlais; Suite, Op. 5, Duruflé.

Marion Engle, Church of the Heavenly Rest, New York, Dec. 24: Benedictus, Regar; A Child is born, All praise to Jesus' hallowed name, Rejoice beloved Christians, Bach; How brightly shines the morning star, Buxtehude; Noël, Mulet; Dieu parmi nous, Messiaen.

F. Crawford Page, University Theatre, Baton Rouge, La., Nov. 20: Christ lag in todesbanden, Scheidt; Erschienen ist der herrliche Tag, Buxtehude; Ach Gott, vom Himmel sieh herein, Hanff; Canzona on chants from Mass XI, Frescobaldi; Kyrie-Gott heiliger Geist, Herzlich tut mich verlangen, Wir glauben all' an einen Gott, Vom gott will ich nicht lassen, Aus tiefer noth, Bach; Second movement (Symphonie Romane); Widor; Hymn d'action de grace, Te Deum, Langlais.

Ronald Rice, Christ Church, Cincinnati, O., Dec. 14: Vom Himmel hoch, Pachelbel; In dulci júbilo, Walther, Langlais, Karg-Elert; Prelude and Fugue in D, Bach; Toccata and Aria (Three Gothic Sketches), Hausermann; Air with Variations, Sowerby; Fanfare, Wyton.

Reginald Lunt, dedicatory recital, Pels organ,

ALEXANDER BOGGS RYAN

M.Mus., A.A.G.O.

Graduate Teaching Fellow

School of Music, Univ. of Michigan

Associate Organist

Zion Lutheran Church, Ann Arbor

ALEXANDER SCHREINER

Ph.D., F.A.G.O.

The Tabernacle, Salt Lake City, Utah

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First Methodist Church

Warner Pacific College

Portland, Oregon

William O. Tufts

Church of St. Stephen
and The Incarnation

Washington, D. C.

Bellevue Presbyterian Church, Bellevue, Pa., Nov. 28: Toccata in F Major, Bach; Concerto 2, Vivaldi-Bach; Andante in F, Mozart; Ein fest Burg, Walcha; Veni Emmanuel, Purvis; Joy to the World, Edmundson; Jubilee, Sowerby; Pavane, Elmore; Variations sur un Noël, Dupré.

Paul R. Reed, Union Congregational Church, Hancock, Me., Dec. 4: Prelude and Fugue in C minor, Sleepers wake, Bach; Concerto 2, Handel; Largo in F sharp minor, Veracini; Nativity Scenes Suite, Cronham; Heavens are telling, Haydn-Reed; O come, Emmanuel (congregational hymn).

Marion McNabb, Bruton Parish Church, Williamsburg, Va., Nov. 19: Toccata, Andriessen; Rondo, Rink-Dickinson; Psalm Prelude, Huston; From Heaven high I come, Pachelbel-Dickinson; I call to Thee, Prelude and Fugue in D Major, Bach.

John Doney, Trinity Church, Hartford, Conn., Nov. 27: Prelude and Fugue in E Major, Lübeck; How brightly shines the morning star, Buxtehude; We all believe in one God, Rejoice Christians, Passacaglia and Fugue, Bach; Blessed are ye faithful souls, Brahms; Choral in B minor, Franck; Pastorale, Milhaud; Dialogue on the Mixtures, Langlais; Prelude on Gibbons, Song 13, Willan; Outburst of joy, Messiaen.

Cathedral Church of St. Mark, Minneapolis, Minn.

Gerald Bales, Oct. 19: Prelude and Fugue in G, Bach; Mach's mit mir, Gott, nach deiner Gut, and Herr Gott, dich loben alle wir, Walther; Suite in D, Stanley; Pièce Héroïque, Franck; Sonata I, Hindemith; Introduction, Passacaglia and Fugue, Willan.

Gerald Bales (with choir and orchestra), Nov. 21: Concerto I, Handel; Rejoice, beloved Christians, Buxtehude; Concertino for Strings and Timpani, Hill; Concerto for Organ, Strings and Timpani, Poulenc.

John Connor, Washington (D.C.) Cathedral, Dec. 4: Was Gott tut, das ist wohlgetan, Pachelbel; Prelude and Fugue in G Major, Nun komm' der Heiden Heiland, Wir glauben all' an einen Gott, Schöpfer, Bach; Choral in B minor, Franck; Résurrection, Dupré.

Christ Church Cathedral, St. Louis, Mo., **Ronald Arnott**, Nov. 28: Come, Thou Saviour of the Heathen, Bach; Sinfonia from Messiah, Fugue in C minor, Handel. Dec. 5: Three Chorale Preludes on Lord, Thy Word abideth, Sleepers wake, Fantasia in C minor, Bach. Dec. 12: An Advent Psalm, Weinberger; Prelude on York, Wood; Desseins éternels, Le Verbe, (La Nativité de Seigneur), Messiaen. Dec. 19: Come, Thou Saviour of the Heathen, Pachelbel; Kneller, Sweelinck, Walcha, Bach. Jan. 9: Chorale Prelude on Frankfurt, Buxtehude, Müller, Bach, Reichel. Jan. 23: Prelude and Fugue in A, Selby; Chorale Partita on Salzburg, Pachelbel; Toccata, Sowerby.

Henry Glass Jr., Jan. 16: Prelude on Charterhouse, Sowerby; Sonata 2, Mendelssohn.

Royal D. Jennings, College Hill Methodist Church, Wichita, Kans., Nov. 20: Psalm 19,

Richard Peek

S.M.D.

Covenant Presbyterian Church

Charlotte, N. C.

GEORGE POWERS

F.A.G.O., S.M.D.

St. Mark's in-the-Bouwerie

School of Sacred Music
Union Theological Seminary

New York City

Leonard Raver

S.M.D.

Bates College

Lewiston, Maine

CHARLES VAN BRONKHORST

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ALLAN VAN ZOEREN

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Amsterdam Avenue at 86th Street

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GEORGE WM. VOLKEL

SAC.MUS.DOC., F.A.G.O.

THE PRESBYTERIAN CHURCH

WESTFIELD, NEW JERSEY

Faculty, School of Sacred Music,
Union Theological Seminary, New York

Marcello; We pray now to the Holy Spirit, Buxtehude; Rondo, Kinck; Prelude and Fugue in A minor, Bach; Concerto Variations, Bonnet; Andante sostenuto, Schroeder; The Nativity, Langlais; Villanelle, Buhler; Thou art the rock, Mulet.

David Pizzaro, Queen's College, Charlotte, N. C., Jan. 7: La Romanesca con cinque mutanze, Valentini; Passacaglia in D, Buxtehude; Canonische Veränderungen über das Weihnachtslied—Vom Himmel hoch, Bach; Concerto II, Handel; Fugue on a Subject by Paul Vidal, Cope-Jephcott; Kleine Partita on Macht hoch die Tür, David; Cortège at Litania, Dupré.

Walter A. Eichinger, University Methodist Temple, Seattle, Wash., Jan. 4: Toccata in D minor, Froberger; Noël, Daquin; Toccata, Adagio and Fugue in C Major, Bach; Chorale in E Major, Franck; Ich ruf' zu dir, Ein' feste Burg, Zu Bethlehem geboren, Fröhlich soll mein Herze springen, Walcha; The Nativity, Langlais; Prelude and Fugue in G minor, Dupré.

Scott S. Withrow, 1960 Reuter organ, William Hume Chapel, George Peabody College for Teachers, Nashville, Tenn., Jan. 20, 21, 23, 24: Offertorio, Zipoli; Introduzione e Pastorale, Pasquini; Canzone—La Spiritata, Gabrieli; Aria (Sonata II), Martini; Kyrie Gott heiliger Geist, Wenn wir in höchsten Nothen sein, Fugue in G Major (Gigue), Bach; Canon in B minor, Fugue on B A C H, Sketch in F minor, Schumann; Choral in A minor, Franck; Prelude and Fugue in D Major, Koutsier; Petite Suite, Midkiff; Two Chorale Fantasias on Reformation Hymns, Lenel.

Alexander Boggs Ryan, Hill Auditorium, U. of Michigan, Ann Arbor, Dec. 14: Fantasia super—Komm heiliger Geist, Passacaglia and Fugue, Bach; Fugue in C sharp minor, Honegger; Carillon de Westminster, Vierne; Sonata on Psalm 94, Reubke.

D. DeWitt Wasson, King's College, Briarcliff Manor, N. Y., Jan. 12: Prelude, Fugue and Chaconne; Buxtehude; Vom Himmel hoch, Pachelbel; Suite for a Musical Clock, Handel—Purvis; Introduction and Allegro (Concerto 13), Handel; Symphonic Chorale—Jesus still lead on, Karg-Elert; The Trophy, Couperin; The Fifers, Dandrieu; The Cuckoo, Daquin; Choral in E Major, Franck; Nativity, Langlais; Elves, Bonnet; Celestial banquet, Messiaen; Litanies, Alain.

Richard T. Gore, College of Wooster, Ohio, Jan. 15: Toccata in E minor, Buxtehude; Elevation, Couperin; Elevation, Tournemire; Tu es Petra, Mulet; Beside the flood of Babylon, All glory laud and honor, Our Father Who art in heaven, Bach; How brightly shines the morning star, Reger; Christ we should now be praising, Lenel; Prelude and Fugue in E minor, Bach. (Same program played Jan. 29, in Dover; Jan. 25, in Indianapolis).

Grady Wilson, St. Mark's Episcopal Church, Strevport, La., Jan. 15: Grand Jeu, du Mage; Nun komm, der Heiden Heiland, Buxtehude and Bach; Fantasia and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Arabesque sur les flutes, Langlais; Prelude, Toccata (Suite, Op. 5), Durutié.

Henry Fusner, Church of the Covenant, Cleve-

land, O., Jan. 15: Voluntary, Op. 7, No. 9, Stanley; Herzlich tut mich verlangen, Kallner; Sonata para organo con trompeta real, Lidon; Passacaglia and Fugue, Bach; Theme and Variations (Symphony 5), Widor; Pastorale, Milhaud; Wondrous Love, Barber; Fantasia on Ein' fest Burg, Reger.

William Osborne, Washington (D.C.) Cathedral, Jan. 1: Messe pour les Paroisses, Couperin; Prelude, Fugue et Variation, Franck; Litanies, Alain.

Lloyd Davis, St. Paul's Episcopal Church, Kankakee, Ill., Jan. 10: Prelude and Fugue in A minor, Schmücke dich O liebe Seele, Bach; Choral in B minor, Franck; Divertimento, Karam; Desseins éternels (La Nativité du Seigneur), Messiaen; Toccata, Sowerby.

St. Bartholomew's Church, New York—January recitals.

Jack Ossawaarde, Jan. 4: In Thee is gladness. The old year hath passed away, Bach; Intercession, Bingham; Improvisation on Cwm Rhonda; Carillon de Westminster, Vierne.

Gerre Hancock, Jan. 11: Prelude and Fugue in E minor, Bach; A Rose breaks into bloom, Porter; Wise Men (Nativity of our Lord), Messiaen; Improvisation on Puer nobis.

Elaine Tomlinson, Jan. 18: Concerto 2, Bach; Pastorale, Roger-Ducasse; Litanies, Alain.

Gerre Hancock, Jan. 25: Pageant, Sowerby; Improvisation on Dix; Prelude and Fugue on B A C H, List.

Rollins College, Winter Park, Fla.—Organ Vespers.

Catharine Crozier, Jan. 4: Praise God the Lord, ye sons of men, Walther; Come Redeemer of our race, How brightly shines the morning star, Buxtehude; Three Noëls, Daquin; Nativity of our Lord, Langlais; Children of God, Angels (Nativity of our Lord), Messiaen; Jesu my joy, In sweetest praise, My soul doth magnify the Lord, From Heaven came an Angel bright, Praise God the Lord, ye sons of men, Bach.

Catharine Crozier, Jan. 11: Sonata 6, Mendelssohn; Four Spiritual Songs, Wolf (baritone); Prelude and Fugue in B Major, St.-Saëns; Offertory for Epiphany Sunday, Tournemire; Litanies, Alain.

Catharine Crozier, Jan. 18: Prelude in B minor, Bach; Saviour of my heart, Deck thyself, A Rose breaks into bloom, My inmost heart rejoiceth, My Jesus calls to me, Brahms; Musical Clocks, Haydn; Cantabile in B Major, Pièce Héroïque, Franck.

Catharine Crozier, Jan. 25: Settings of Psalm-Tune One Hundredth—Parsons, Purcell, Bach, Walther, Pachelbel; Sonata in B minor for flute and harpsichord, Blavet; Suite du premier ton, Clérambault; Sonata in G minor for flute and harpsichord, Bach; My heart is filled with longing, Prelude, Fugue and Chaconne, Buxtehude.

Gordon Wilson, Feb. 1: Voluntary in A minor, Boyce; Come Redeemer of our race, We all believe in one God, Comest Thou Jesu from heaven to earth, Bach; Prelude and Fugue in E minor, Bruhns; Requiescat in Pace, Sowerby; Variations on a Noël, Dupré.

Catharine Crozier, Feb. 8: Suite Médievale, Langlais; Choral in A minor, Franck.

Catharine Crozier, Feb. 15: Variations on the Song of the Caballero, Christmas Carol, Cabezón; Sonata on the First Tone, Lidon; Sonata 1,

Bach; Sonata 1, Hindemith; Tumult in the Praetorium, Maleingreau.

Herman Berlinski, Interchurch Center Chapel, Feb. 13: Cantillation for the Song of the Sea, Rosowsky; Cantillation for the Song of Songs, Saminsky; Prière universelle, Sortie de la roi, Milhaud; Pastorale, Adler.

Congregational Emmanu-El, New York, Feb. 26: And the heavens were created, Einstein; Lamentation (Jeremiah Symphony), Bernstein; Prelude for the Sabbath Evening, Invocation Postlude, Freed; From the world of my father, Berlinski.

Harry W. Gay, Trinity Cathedral, Cleveland, O., Jan. 24: Prelude and Fugue in F minor, Handel; Ave Maris stella, Titeloute; Benedictus, Webber; Voluntary (Baroque Suite), Bingham; Passacaglia, Walton, Jan. 31: Prelude and Fugue in D Major, Handel; Prelude-Improvisation on Aberystwyth, Huston; Prelude on Duke Street, Mead;

Gordon Wilson

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Winter Park, Florida

Grady Wilson

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Pius X School of Liturgical Music, Purchase, N. Y.

Fountain, DeLamarter; Cantabile, Franck; Toccata, Monnikendam. Feb. 7: Solemn Prelude, Elgar; Aria, Gluck; Prelude and Fugue in G Major, Bach; Capriccio, Lemaigre; Mirrored Moon, Karg-Elert; Toccata in D minor, Froberger. Feb. 14: Prelude and Fugue in A minor, Bach; Aria and Fugue, Willan; Prelude on Down Ampney, Ley; Reed-grown Waters, Karg-Elert; Introduction and Fugue on a Theme of Handel, Guilment. Feb. 21: Out of the Deep, Bach; Andante Cantabile (Symphony 4), Widor; Rondeau, Purcell; Concerto 4, Bach; Psalm Prelude No. 2, Howells. Feb. 28: Introduction and Toccata, Walond; Rosace, Mulet; Offrande Musicale, Maleingreau; Phrygian Chorale, Alain; Epilogue, Langlais. Mar. 7: Prelude on Aberystwyth, Young; Messe Basse, Vierne; Dorian Chorale, Alain; Fantasia on the Kyrie, anglais; Carillon-Sortie, Mulet. Mar. 14: Prelude on Pange lingua, Boely; Récit on Pange lingua, Grigny; Meditation on Pange lingua, Williams; As Jesus stood beside the Cross, Scheidt; I cry to Thee Lord Jesus Christ, Krebs. Mar. 21: Symphony of the Mystic Lamb, Maleingreau; By the waters of Babylon, Bach. Mar. 28: Jesus is nailed to the Cross, Dupré; I thirst, It is finished, Tournemire; Jesus dies on the Cross, Dupré. Apr. 4: Allegro (Concerto 11), Handel; Cantabile, Jongen; O how happy are ye blessed, With joy I await the lovely summertime, O world, I must leave thee, Brahms; Prelude, Jacobi. Apr. 11: Prelude and Fugue in D Major, Buxtehude; Fantasia in C Major, Bach; Prelude on Shining Shore, Chanson, Barnes; Toccata in E minor, Foote. Apr. 18: Fugue in G Major, Bach; Prelude on St. Edith, Young; Caprice, Barnes; Pastorale, Franck; Toccata in B minor, Gigout.

William O. Tufts, Congress Heights Baptist Church, Washington, D. C., Jan. 24: Concerto in C Major, Bach; Komm' süßer Tod, Bist du bei mir, Bach-Kraft; Prelude and Fugue in D Major, Bach; Suite in D Major, Stanley; Introduction and Allegro, Keeble; Fantasy on a Mountain Song, Clokey; Toccata for Flute, Ton; Imagery in Tableaux, Edmundson.

Carl Weierich, Concordia Senior College, Ft. Wayne, Ind., Jan. 15 (two performances): Prelude and Fugue in A minor, Brahms; Fantasy in Echo Style, Sweetinck; Fantasy in F minor, Mozart; Toccata, Adagio and Fugue, Wake the voice is calling, In sweet joy, In Thee is gladness, Lord God now open wide the gate of Heaven, Bach; Sonata 1, Hindemith; Divertissement, Vierne; Cortège and Litany, Dupré.

Frederick Swann, Church of St. Mary the Virgin, New York, Feb. 13: Passacaglia (Symphony in G Major), Sowerby; Toccata for the Flutes, Trumpet Voluntary, Stanley; Mit freuden zart, Pepping; Prelude (Op. 5), Durufle; Symphonic Chorale—Ach bleib bei uns, Karg-Elert; Deck thyself, my soul, with gladness, Walther, Bach, Brahms; Prelude on lam sol, Simonds; Prelude (Suite Française), Langlais.

Charles Wilson, Central Presbyterian Church, New York, Feb. 20: Phantasia and Fugue in G minor, Vivace (Sonata 2), Bach; Herzlich tut mich verlangen, Brahms; Variations on Weinen, klagen, sorgen zagen, Liszt; Adagio (Symphony 3), Vierne; Theme and Variations (Homage à Frescobaldi), Langlais; Metamorphosis on Komm, süßer Tod, Werle.

Gordon Young, First Christian Church, St. Joseph, Mich., Jan. 29: Rigaudon, Campra; Adagio, Bach; Sonata in A minor, Young; Matin

Provencal, Bonnet; Legend of the Mountain, Karg-Elert; Pasticio, Chant de paix, Langlais; Carillon-Sortie, Mulet.

Robert Scoggia, University Park Methodist Church, Dallas, Tex., Jan. 29: Concerto 5, Handel; Be Thou but near, Prelude and Fugue in G Major, Bach; Sonata in A minor, Marcello; Sonata in F minor, Mendelssohn; Entrata Festiva, Peeters.

John Carruth, U. of California, Berkeley, Jan. 4: Voluntary in D Major, Stanley; Suite du deuxième ton, Clérabault; Deck thyself with gladness, Prelude and Fugue in A minor, Bach; Sonata 2, Hindemith; Passacaille, Martin.

John Weaver, St. Luke's Church, San Francisco, Cal., Jan. 16: Trumpet Voluntary, Stanley; Flute Solo and Gavotte, Arne; Noël #10, Daquin; Jesu, joy of man's desiring, Passacaglia and Fugue, Bach; Divertissement, Vierne, Antiphon, Dupré; Sonata on Psalm 94, Reubke.

Richard Purvis, William Duncan, Verne Sellin, conductor, Grace Cathedral, San Francisco, Cal.—Concert honoring 111th convention of the diocese of California, Jan. 30: Concerto 5, Handel; Air for Flute Stops, Arne; Thru Adam's fall, Homilius; Les Fiffes, d'Andrieu; Sonata in C Major, Mozart; Music for Two Organs—Psalm XX, Psalm XIX, Marcello; Concerto in G minor, Poulenc.

Bob Whitley, St. Luke's Church, San Francisco, Cal., Feb. 5: Fugue in C Major, Sleepers wake, Dorian Toccata, Bach; Roulade, Bingham, Brother James' Air, Greensleeves, Wright; Comes Autumn Time, Sowerby; Paraphrase on the Te Deum, Langlais; French Rondo, Boellmann; Apparition of the Church eternal, Messiaen; Allegro (Symphony 2), Vierne.

Ted Flath, General Theological Seminary, New York, Feb. 13: Variations on Mein junges Leben hat ein End, Sweetinck; Wie schön leuchtet der Morgenstern, Buxtehude; Toccata and Fugue in D minor, An wasser flüssen Babylon, Bach; Prelude in C Major, Seger; Sonata 6, Mendelssohn; Scherzo, Gigout; Sonata 3, Hindemith; Deux Danses a Agni Yavishita, Litanies, Alain.

Harrison Walker, St. Andrew's Church, Wilmington, Del., Feb. 27: Cibavit eos, Tiltcomb; Solemn Prelude, Pastorale, Rowley; Canzona in D minor, Deck thyself o my soul, Bach; Trumpet Voluntary in D Major, Purcell; Chaconne, Couperin; Sonata 2, Mendelssohn; Divertissement, Vierne; Rorate caeli de super, Jubilate Deo omnis terra, Benoit; Processional, Shaw.

HAARLEM ORGAN FESTIVAL 1961

The 1961 festival will open July 3 with the official inauguration of the restored organ in St. Bavo Cathedral, Haarlem, as rebuilt by Christiaan Müller. The festival will recognize the First

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International Organ Competition, held in Haarlem, ten years ago. An exhibition, "The Beauty of Dutch Organs" will be held July 3-30 in the ancient Meat and Fish Market Halls at the foot of St. Bavo's, will show cabinet organs, regals, as well as a large collection of oils, water colors and drawings, plus a display of documents on organ building, and editions of modern organ works and literature.

The Haarlem performances in the International Organ Competition (July 3-7) will include recitals by Albert de Klerk and Piet Kee, by competitors, by members of the jury, and, finally, the improvisation competition, played by the five winners of previous competitions: Louis Toebosch, Anton Heiller, Piet Kee, Klass Bolt, and Hans Haselböck.

Among other concerts will be that by the North Holland Philharmonic Orchestra, July 6, and a recital July 11 played on the Müller organ in the Dutch Reformed Church of Beverwijk. The Summer Academy for Organ will be held July 10-29. Faculty will be Marie-Claire Alain, Luigi F. Tagliavini, Gustav Leonhardt, Anton Heiller and Cor Kee.

The Austrian and Dutch governments are offering some scholarships, information about which may be obtained by writing: Secretary, Committee of the International Organ Competition, Town Hall, Haarlem, The Netherlands.

Newsnotes

Harold A. Warner, Jr., 45, died Feb. 13 of a heart attack in Richmond, Va., while working on the Wurlitzer organ in the Richmond Mosque Theatre. Mr. Warner had spent much of his time maintaining the three Wurlitzer theatre organs in Richmond, was responsible for the rebuilding of that in the Richmond Mosque . . . On Feb. 20, Augsburg Publishing House opened a new sacred music department at its Columbus, O. branch. Norman Heitz is manager. Augsburg Publishing House at Columbus (57 E. Main St.) formerly was Wartburg Press. The change came as a result of the recent merger of three Lutheran groups to form the 2½-million

lion-member **American Lutheran Church.**

Dean Edwin E. Stein of the U. of New Mexico's College of Fine Arts, has been named dean of the Boston U. School of Fine and Applied Arts, effective July 1, 1961. He succeeds Dr. Robert A. Choate, who resigned in 1960 to resume teaching as professor of music in the depts. of music education and general studies.

A symposium for high school students, covering 6 divisions of careers in music, was held at the New York College of Music, 114 E. 85 St., New York, Mar. 25, 10:30 AM to noon. Subject: "Training for Professional Careers in Music." Speakers were Alexander Kipnis, Samuel Cherlinsky, Frederick Dvornich, Dr. Frederic Kurzwil, Dr. Otto Herz and Dr. William Pollak. Dr. Pollak will speak on organists and choir directors. All speakers answered questions from the floor.

Westminster Choir, Elaine Brown and Warren Martin, directors, has just returned from a 3-week tour through the midwest. Concerts were given in Michigan, Ohio, Indiana, Missouri, Kansas, Oklahoma and West Virginia. A home concert was given by the choir in McCarter Theatre, Princeton, N. J., Apr. 4.

David A. Wehr, organist-choirmaster of the Cathedral in Rockies, Boise, Idaho, conducted a performance Feb. 15 of Cecil Effinger's "The Invisible Fire." The 150-voice choir was accompanied by Elizabeth Schmidt, guest organist.

AGO Annual National Reception and

Banquet, sponsored by the AGO Senate, will be held May 15, in the Hotel Taft, New York. There will be a formal reception at 6 pm. with dinner at 7. Guest speaker will be Dr. Carleton Sprague Smith, Director of the Brazilian Institute and Professor of History, New York University; Consultant on Music, New York Public Library, whose topic will be "The Organ in the New World." The event is open to all AGO members, but reservations in advance are required.

Colbert-LaBerge Concert Management has announced the following bookings for its artists: Claire Coel, Lincoln, Nebr., Apr. 4; Montana State U., Missoula, Apr. 9; First Presbyterian Church, San Diego, Cal., Apr. 17; Belmont Methodist Church, Nashville, Tenn., Apr. 21; New Orleans, Apr. 23; Hope Lutheran Church, Fostoria, O., Apr. 30; Good Shepherd Lutheran Church, Bellaire, L. I., N. Y., May 7.

David Craighead—Pasadena (Cal.) Presbyterian Church; dedication of the Schlicker organ at State U. of New York, Fredonia, Apr. 11. Catharine Crozier dates include St. Mark's Episcopal Church, Shreveport, La., Apr. 9; First Community Church, Columbus, O., Apr. 14; recital and master class, Fresno, Cal., Apr. 16; First Presbyterian Church, Anaheim, Cal., Apr. 18; San Jose, Cal., Apr. 20; recital and master class, Portland, Ore., Apr. 22 and 24; U. of Michigan, Ann Arbor, Apr. 27; Grace Methodist Church, Baltimore, Md., Apr. 30; Trinity Presbyterian Church, Clearwater, Fla., May 8.

Ray Ferguson—Anderson, Ind., Apr. 6; Westminster Presbyterian Church, Oklahoma City, Okla., Apr. 25. Fernando Germani plays the complete organ works of Bach in 14 recitals in Grace Cathedral, San Francisco, Friday evenings and Sunday afternoons, starting Apr. 21. He will also conduct seven master classes at San Francisco State College, starting Apr. 22. Other dates include St. Mary's Cathedral, Miami, Fla., Apr. 11, with the Miami Symphony; Westminster Choir College, Princeton, N. J., Apr. 12; Third Ave. United Church, Saskatoon, Sask., Apr. 14; Spokane, Wash., Apr. 17; Eugene, Ore., Apr. 19; Brigham Young U., Provo, Utah, Apr. 24; Wilshire Methodist Church, Los Angeles, Cal., Apr. 26; and Boise (Idaho) Junior College, May 9.

Francis Jackson, organist of York Minster Cathedral, England, plays in St. Matthew's Church, Ottawa, Apr. 5; Grace Church on the Hill, Toronto, Can., Apr. 7; First Presbyterian Church, Evanston, Ill., Apr. 9; St. Peter's

Church, Portland, Ore., Apr. 11; Christ Church Cathedral, Victoria, B.C., recital and master class, Apr. 15; St. Andrew's Wesley United Church, Vancouver, Apr. 17; All Saints Cathedral, Edmonton, Alberta, Apr. 21; Church of the Holy Faith, Santa Fe, N. Mex., Apr. 23; First Presbyterian Church, Sioux Falls, S.D., Apr. 27; Westminster Presbyterian Church, Akron, O., May 1; St. George's Cathedral, Kingston, Ont., May 3; St. Martin's in the Fields, Philadelphia, Pa., May 8; St. George's Church, New York, May 10; National Cathedral, Washington, D.C., May 21; Bermuda, May 24. Dr. Jackson will be a special guest at the May 15 annual dinner of the AGO Senate in New York.

Wilma Jensen played in the Tabernacle, Salt Lake City, Mar. 6; will play in Rochester, N.Y., Apr. 18. Marilyn Mason plays in First Methodist Church, Fulton, Ky., Apr. 4; master class and recital, Chattanooga, Tenn., Apr. 6 and 7; Towson Methodist Church, Baltimore, Md., Apr. 9; will tour California in May.

William Teague—Lovers Lane Methodist Church, Dallas, Tex., Apr. 16; San Angelo, Tex., Apr. 12; Gainesville, Tex., Apr. 18; Texarkana, Ark., Apr. 24. John Weaver—South Congregational Church, Hartford, Conn., Apr. 9; Youngstown, O., Apr. 21.

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the Ford Foundation, ranging from \$4500 to \$7500 grants-in-aid, included one to Charles Shackford, research meteorologist and organist, Wellesley Hills, Mass.; for assistance in his research in analysis and interpretation of data on intonation, and exploration of their implications for the composition of contemporary music and music theory.

On Feb. 24, a service of worship in thanksgiving for the work of Dr. Clarence Dickinson, was given in St. John's Presbyterian Church, Berkeley, Cal., with five choirs participating. Marlan Allen, organist in this church played; Dr. Dickinson was present.

Diocesan Music Commission of the Episcopal Diocese of Missouri will sponsor a music workshop Apr. 7, 8 in Thompson House, Ladue, Mo. Faculty will be the Rt. Rev. Chilton Powell, Thomas Matthews, and Ronald Arnatt. Emphasis will be on hymns and service music, service playing.

Drew University, Madison, N. J., will hold its 8th annual Church Music Conference, May 8 on its campus. Faculty includes Steven Prussing, Esther Mary Fuller, Dr. Bernhard W. Anderson, and Lester W. Berenbroick . . . Sir Thomas Beecham, 81, the world-famous orchestral and opera conductor, died Mar. 8, in his London, Eng., home, after a cerebral thrombosis.

American Guild of Organists national headquarters office in New York has informed TAO that starting October 1, 1961, dues in this organization will be raised to \$10 a year, with dual membership raised to \$5 a year. Breakdown for dues at the new level will be: \$2.50 for *The Diapason*; \$2.50 to national headquarters; \$5 to be retained by individual chapters. National headquarters in the future will assume the burden and cost of distributing the *AGO Quarterly* to membership.

U. S. Senator Jacob K. Javits (R.-N.Y.) Feb. 13 introduced in the Senate legislation to establish a United States Arts Foundation to promote the study and the advancement of the performing arts throughout the U. S. Under the general supervision of a Director and a Board of Trustees comprised of 12 private citizens appointed by the President to serve 6-year terms, the Foundation would operate on a budget not to exceed \$5 million during its first year, and \$10 million annually thereafter.

The U. S. Arts Foundation would be authorized to: 1) provide financial assistance to non-profit groups engaged in the performing arts including theatrical and musical performances, opera, dance, ballet and choral recitals, and to encourage such presentations in all parts of the U. S.;

2) cooperate, assist and sponsor international activities relating to the performing arts in consultation with the State Department, including the sponsorship of performances abroad;

3) establish and maintain registers of personnel and theaters in the performing arts;

4) foster and encourage civic and non-profit private and public educational institutions or government groups di-

rectly concerned with the performing arts; 5) conduct surveys of these performing arts.

This bill, known as Bill S. 936, is available to anyone writing for it to Sen. Javits' office in Washington. TAO notes nothing is mentioned about organs or organists. Perhaps this is hint enough?

Workshop for Church Musicians at the Eastman School of Music, Rochester, N. Y., July 10-14, will have as faculty Dr. Allen McHose, director of the summer session, Dr. David Craighead, Dr. Eric Werner, Dr. M. Alfred Bichsel. Objectives of the workshop are to encourage good music literature, organ and choral, and good church service playing; to stimulate good taste and reverence in the performance of sacred music; to encourage the organist-director to become acquainted with contemporary church music; and to broaden the background of the church musicians through lectures of the history and tradition of early sacred music.

The annual Spring Festival Concert in St. Paul's Chapel, Columbia U., New York, will be held the evening of May 14. Music will be devoted to English and American works, including Handel, Holst, Weelkes, Vaughan Williams, Wright, Parker, Toch, Hanson and Sowerby. The chapel choir and orchestra will be under the direction of Searle Wright.

You, the Reader

(Continued from page 8)

Howie Bellows, M.D., Tenor
Judge Lowder N. Fowler, Baritone
Admiral Canby Hurt Myles (U.S.N.Ret.), Bass
19th Sunday after Trinity
October 23, 1960
Morning Prayer and Sermon
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 (Crucifer: Master Boyce Wilbye Boyce;
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 Te Deum Simper
 Jubilate Maunder
 Hymn before the Sermon:
 "I Need Thee Ev'ry Hour" Hymn 438
 Sermon: "The Ineffable Whichness of the What"
 Anthem by the Quintette:
 "The Lord's Prayer" Malotte
 Recessional:
 "Golden Harps Are Sounding" Hymn 359
 Please remain seated while Mr. Manna plays
 "Throw Out the Life Line" on the Hon. O. Howe
 Noble Memorial Chimes.

I must say that I enjoy reading TAO very much and I look forward to receiving my copy every month. It is good to see that someone does put out a good magazine for the interests of organists.

Bonnie Beth Blank
 Parkville, Mo.

■ We thank reader Blank for sending in the humorous item, which amused us no end, and also for her flattering praise. We know how well a point in training and education can be got across, through ridicule. Editor

PASSAU CATHEDRAL

TAO:

It was good to see the picture of the organ at the Cathedral in Passau, Germany, on the cover of the January 1961

issue of TAO. However, I thought it somewhat unusual that there was no further identification of the organ as it is usually done. May I assume that you are taking it for granted that the readers of TAO all know some of the details of this organ? For those who do not know, I would like to say a few words about Passau, its cathedral and the organ.

Passau and its cathedral have a long history. As early as the 16th century, bishops had their seats in Passau. It was there, under the sponsorship of Bishop Wolfker (1191-1204) that Walter von der Vogelweide wrote the Saga of the Nibelungs.

The oldest part of the cathedral dates back to the 15th century. The main structure was built in the latter part of the 17th and early part of the 18th centuries. It represents basically Italian baroque architecture. Together with German builders, Italian artists and craftsmen worked on the many details of the interior.

The organ was built by my family's firm, G. F. STEINMEYER & CO., of Oettingen, Bavaria, Germany from 1925-1928. The instrument has five manuals, 208 stops (of which two are borrowed), and 16,105 pipes. It is the largest organ on the European continent, and, most

likely, the largest church organ in the world.

For the readers who are interested in the sound of this organ on a recording, I recommend listening to the fine recording of Mozart's "Fantasia in F minor" which E. Power Biggs made in 1955. It is available through Columbia records in the album, "A Mozart Organ Tour," record number K3L-231. The brochure which comes with the album gives also the stoplist of this instrument and other organs.

Georg Steinmeyer
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■ TAO thanks reader, and friend, Georg Steinmeyer for his interesting commentary serving to illuminate TAO's January cover. We are grateful to him for taking the time and trouble to make this information available to TAO readers. Editor



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 Cathedral of Saint John the Divine,
 New York City

AMERICAN GUILD OF ORGANISTS

OHIO VALLEY REGIONAL CONVENTION

June 19, 20, 21

Toledo, Ohio

Headquarters:

Commodore Perry Hotel

—◆—

Corliss Arnold
Claude Lagace
Marguerite Long
Madeleine Marshall
Kent McDonald
David Mulbury
Earl Ness
Alexander Boggs Ryan
Walter Rye

—◆—

Toledo Museum of Art—Concert of Chamber
Music with organ and instruments.

Swimming Party—Lawn Buffet

—◆—

For additional information, write to

Charlotte Engelke - Leslie Peart

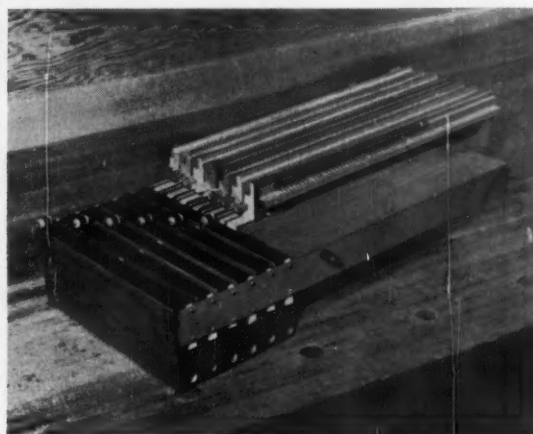
co-Chairmen

3016 Collingwood Blvd.
Toledo, Ohio

(This is the first in the series of messages we mentioned in our March advertisement).

DETAILS

"Attention to details makes perfection; but perfection is no detail". — Michaelangelo



The Switch

Where else in the pipe organ industry can you find a switch only 36" x 10" x 4" that will throw 730 contacts on or off simultaneously?

This unit is economical to build, simple to regulate and as compact as any in the industry.

While not pretty to the untrained eye, perhaps, it is an example of the attention to detail the pipe organ buyer can expect from an established pipe organ builder of good repute.

SCHANTZ ORGAN COMPANY

Orrville, Ohio Established 1873 MUrray 2-6866

Member, Associated Pipe Organ Builders of America

SPECIALIZATION

The Reason For Reisner



Specialization—a Reisner tradition. Specialization in research, engineering, design, manufacture and testing of Reisner All-Electric Action Components for the Pipe Organ industry has earned for Reisner the distinction as leader in its field.

The manufacture of all-electric components for the pipe organ is not a sideline with Reisner, it's their business. From tiny electr-magnets to the complete all-electric consoles and combination actions, you can put your confidence and trust in Reisner made equipment.

Your organ builder or service man has complete information on all Reisner products.

Catalogs and price lists available to organ builders and service men upon request.



THE *W. H. Reisner* MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

